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JOURNAL OF PROCEEDINGS  
OF THE  
TWELFTH  
ANNUAL MEETING  
OF THE  
Music Supervisors' National  
Conference

HELD AT  
ST. LOUIS, MISSOURI  
MARCH 31--APRIL 4  
1919

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# Constitution and By-Laws

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## ARTICLE I.—NAME.

This organization shall be known as the Music Supervisors' National Conference.

## ARTICLE II.—OBJECT.

Its object shall be, mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

## ARTICLE III.—MEMBERSHIP.

Sec. 1. Membership shall be Active, Associate and Honorary.

Sec. 2. Any person actively interested in Public School Music, may become an Active Member of the Conference, upon the payment of the prescribed dues. Active members whose dues are fully paid, shall have the privilege of voting and of holding office.

Sec. 3. Any person interested in Public School Music may become an Associate Member of the Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings and of taking part in discussions, but they shall not have a vote nor hold office, and they are not entitled to a printed copy of the Proceedings.

Sec. 4. Honorary membership shall consist of persons of distinguished positions, or of unusual attainment, who manifest a friendly interest in Public School Music work. The names of such persons shall be presented by an active member at the Annual Business Meeting, and upon a majority vote of the Conference shall be enrolled as honorary members. Honorary members shall enjoy all the privileges of the Conference, except voting and holding office, and shall not be required to pay dues.

## ARTICLE IV.—DUES.

Sec. 1. The dues for Active Members shall be \$2.50 for the first year and \$1.50 annually thereafter. Dues are payable, for the current year, on and after January 1st; if the dues for the current year are not paid by December 31st, active membership lapses, and such a person desiring to be re-instated, may exercise the option of renewing membership by paying all arrears and receiving the published Proceedings of the intervening years, or of becoming an active member, on the same terms as new members.

Sec. 2. The dues for Associate Members shall be \$1.00 annually.

Sec. 3. No person shall be entitled to the privileges of active or associate membership until dues for the current year shall have been paid.

## ARTICLE V.—OFFICERS.

Sec. 1. The officers of this Conference shall consist of a President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer, Auditor and Board of Directors, and these officers together with the retiring President, shall constitute the Executive Committee of the Conference.

Sec. 2. The term of office for President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer and Auditor shall be one year, or until their successors are duly elected. With the exception of the 2nd Vice-President and Treasurer, none of the above mentioned officers shall hold the same office for more than two consecutive years.

In the event of the President's re-election for a second year the Ex-President member of the Executive Committee, shall remain a member of that Committee for two years.

Sec. 3. The Board of Directors shall consist of 5 members elected for the first time for a period of 5, 4, 3, 2 and 1 year respectively; at each annual meeting thereafter, one Director shall be elected for a term of 5 years to fill the place made vacant by the retiring member. The member whose term of office next expires shall be the Chairman of the Board of Directors for that year.

Sec. 4. The Educational Council shall consist of Active Members, who have made some significant contribution to the literature or practice of Public School Music. The Active Members shall elect by ballot the ten (10) charter members of the Educational Council and this number shall be further increased by the election, by the members of the council, of additional members to their body. The term of office in the council shall not be fixed. A member of the council who has allowed his or her membership in the Conference to lapse shall cease to be a member of the council until he or she has been re-installed as an Active member and re-elected as a member of the council. The council shall elect annually out of their own body a chairman and a secretary. The President shall be a member, ex-officio, of the Educational Council.

SEC. 5. The State Advisory Committee shall be composed of active members of the Conference, selected by the Executive Committee, from each State and territorial possession of the United States of America. The number of members composing this Committee shall not be fixed.

## ARTICLE VI.—ELECTION.

Sec. 1. The President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer, Auditor and one member of the Board of Directors shall be nominated by a committee consisting of seven (7) members appointed by a body composed of the President, 1st Vice-President and the five (5) members of the Board of Directors. Each member of this body shall have the privilege of naming one member of the Nominating Committee. The Nominating Committee shall be appointed at the second session of the annual meeting of the Conference and shall submit its report at the Annual Business Meeting.

Sec. 2. The election of officers shall take place at the Annual Business Meeting of the Conference. A majority of all votes cast is required to elect.

#### ARTICLE VII.—MEETING.

Sec. 1. The Conference shall meet annually, between the dates of February 15th and May 15th at the discretion of the Executive Committee. The Annual Business Meeting shall be held on the day preceding the closing day of the conference. Twenty active members shall constitute a quorum for the transaction of business at the Annual Business Meeting.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

#### ARTICLE VIII.—AMENDMENTS.

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Annual Business Meeting, providing formal notice of such contemplated action shall have been given the Active Members at least 60 days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Annual Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of the contemplated action shall have been given the Active Members at least 24 hours before it is acted upon.

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## By-Laws

#### ARTICLE I.—DUTIES OF OFFICERS.

Sec. 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with the exception of the Advisory Committee from the States and the Nominating Committee (which Committees are provided for in the Constitution), and shall in consultation with the Executive Committee prepare the program for the Annual Meeting of the Conference.

Sec. 2. It shall be the duty of the first Vice-President to assume the duties of the President in case of disability or absence of the President.

Sec. 3. The 2nd Vice-President shall be the Chairman of a Standing Committee on Publicity.

Sec. 4. The Secretary shall keep due record of the proceedings of the Annual Meeting of the Conference, and of all meetings of the Executive Committee: shall take full notes of the principal discussions and secure copies of papers read at all the sessions of the conference: shall keep a list of members and their addresses and shall prepare within 90 days after the Annual Meeting of the conference the material for publication in the printed copy of the Proceedings.

Sec. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Board of Directors and signed by the President, and shall report all receipts and disbursements at the Annual Business Meeting.

Sec. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the Annual Business Meeting.

Sec. 7. The Board of Directors shall have charge of the printing, advertising, and railway rates: shall attend to the local arrangements and all business matters relating to the Annual Meeting of the Conference and shall approve through its Chairman all bills before they are signed by the President or paid by the Treasurer.

Sec. 8. To the Executive Committee shall be entrusted the general management of the Conference, including place and time of meeting, oversight of programs, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Annual Meeting of the Conference, further, this Committee shall form, from year to year, the State Advisory Committee.

SEC. 9. It shall be the duty of the Advisory Committee from the States to co-operate with the Executive Committee and the Educational Council in such activities as may be delegated to it by the Executive Committee or by the Educational Council with the approval of the Executive Committee.



# Calendar of Meetings

- 1907—Keokuk, Iowa. (Organized)  
Frances E. Clark, Chairman.  
P. C. Hayden, Secretary.
- 1909—Indianapolis, Indiana.  
P. C. Hayden, President.  
Stella R. Root, Secretary.
- 1910—Cincinnati, Ohio.  
E. L. Coburn, President.  
Stella R. Root, Secretary.
- 1911—Detroit, Michigan.  
E. B. Birge, President.  
Clyde E. Foster, Secretary.
- 1912—St. Louis, Missouri.  
Chas. A. Fullerton, President.  
M. Ethel Hudson, Secretary.
- 1913—Rochester, New York.  
Henrietta G. Baker, President.  
Helen Cook, Secretary.
- 1914—Minneapolis, Minnesota.  
Mrs. Elizabeth Casterton, President.  
Miss May E. Kimberly, Secretary.
- 1915—Pittsburgh, Pennsylvania.  
Arthur W. Mason, President.  
Chas. H. Miller, Secretary.
- 1916—Lincoln, Nebraska.  
Will Earhart, President.  
Agnes Benson, Secretary.
- 1917—Grand Rapids, Michigan.  
Peter W. Dykema, President.  
Julia E. Crane, Secretary.
- 1918—Evansville, Indiana.  
C. H. Miller, President.  
Ella M. Brownell, Secretary.
- 1919—St. Louis, Missouri.  
Osbourne McConathy, President.  
Mabelle Glenn, Secretary.
- 1920—Philadelphia, Pennsylvania.  
Hollis Dann, President.  
Elizabeth Pratt, Secretary.

## EDUCATIONAL COUNCIL

Mr. Will Earhart, Chairman.....	Mr. T. P. Giddings .....	Minneapolis
.....Pittsburgh, Pa.	Miss Alice C. Inskeep.....	
Mr. Karl W. Gehrkins, Secretary	.....Cedar Rapids, Ia.	
.....Oberlin, Ohio	Mr. Osbourne McConathy.....	
Mr. Hollis Dann .....	.....Evanston, Ill.	
Ithaca, N. Y.	Mr. W. Otto Miessner.....	
Mr. Peter W. Dykema.....	.....Milwaukee, Wis.	
Madison, Wis.	Mr. C. H. Miller.....	Rochester, N. Y.
Mr. Charles H. Farnsworth.....		
.....New York City		

## PRESIDENT'S ADVISORY COMMITTEE

1918—1919

<i>Alabama,</i>	<i>Maryland,</i>
Margaret Clarkson.....	Mrs. Henrietta Baker Low
Decatur	..... Baltimore
<i>Arizona,</i>	(Prince George Hotel, New
Sallie J. McCall.....	New York City.)
Bisbee	
<i>Arkansas,</i>	<i>Massachusetts,</i>
Henry T. Tovey.....	F. W. Archibald.....
Fayetteville	Waltham
<i>California,</i>	<i>Michigan,</i>
Herman E. Owen.....	Eunice Ensor.....
San Jose	Detroit
<i>Colorado,</i>	<i>Minnesota,</i>
Lillian M. McCracken.....	Stella R. Root.....
Boulder	St. Cloud
<i>Connecticut,</i>	<i>Mississippi,</i>
Ralph L. Baldwin.....	Lorena Tomson.....
Hartford	Hattiesburg
<i>Delaware,</i>	<i>Missouri,</i>
Mrs. Nell K. Anderson.....	E. L. Coburn.....
Wilmington	St. Louis
<i>District of Columbia,</i>	<i>Montana,</i>
Hamlin E. Cogswell.....	Zona Shull.....
Washington	Eureka
<i>Florida,</i>	<i>Nebraska,</i>
Lottie E. Reeves .....	Cora F. Conway.....
Jacksonville	York
<i>Georgia,</i>	<i>Nevada,</i>
Jeanie Craig.....	May M. Dunlop.....
Macon	Reno
<i>Idaho,</i>	<i>New Hampshire,</i>
Martha A. Kendrick.....	Harry E. Whittemore.....
Moscow	Manchester
<i>Illinois,</i>	<i>New Jersey,</i>
Mary D. Phillips .....	Catharine M. Zisgen.....
Urbana	Trenton
<i>Indiana,</i>	<i>New Mexico,</i>
Edward B. Birge.....	Mabelle M. Shelton.....
Indianapolis	Albuquerque
<i>Iowa,</i>	<i>New York,</i>
C. A. Fullerton.....	Inez Field Damon.....
Cedar Falls	Schenectady
<i>Kansas,</i>	<i>North Carolina,</i>
Frank A. Beach.....	Wade R. Brown.....
Emporia	Greensboro
<i>Kentucky,</i>	<i>North Dakota,</i>
Caroline B. Bourgard.....	Fanny C. Amidon.....
Louisville	Valley City
<i>Louisiana,</i>	<i>Ohio,</i>
Mary M. Conway.....	Ernest Hesser.....
New Orleans	Bowling Green
<i>Maine,</i>	
E. S. Pitcher.....	
Auburn	

<i>Oklahoma,</i>		<i>Texas,</i>	
Emma K. Keller.....	Ada	Elfleda Littlejohn.....	Galveston
<i>Oregon,</i>		<i>Utah,</i>	
Wm. H. Boyer.....	Portland	J. S. Cornwall.....	Salt Lake City
<i>Pennsylvania,</i>		<i>Vermont,</i>	
Will Earhart.....	Pittsburgh	Beryl M. Harrington....	Burlington
<i>Porto Rico,</i>		<i>Virginia,</i>	
Allena Luce.....	Rio Piedras	W. C. Mercer.....	Richmond
<i>Rhode Island,</i>		<i>Washington,</i>	
Edwin N. C. Barnes..	Central Falls	Letha L. McClure.....	Seattle
<i>South Carolina,</i>		<i>West Virginia,</i>	
Carry P. McMackin....	Charleston	Lucy Robinson.....	Wheeling
<i>South Dakota,</i>		<i>Wisconsin,</i>	
Alice Van Ostrand.....	Yankton	Helen Poole.....	Milwaukee
<i>Tennessee,</i>		<i>Wyoming,</i>	
Milton Cook.....	Nashville	Florence A. Flanagan....	Cheyenne

## STANDING COMMITTEES

*Committee on School Music Credits,*

Mr. Osbourne McConathy, Ch.

Mr. Edward B. Birge,

Mr. Karl W. Gehrkins.

*Committee on School Survey,*

Mr. Chas. H. Farnsworth, Ch.

Dr. John W. Withers

Miss Stella R. Root

Mr. Peter W. Dykema

Mr. C. A. Fullerton

*Committee on National Week of Song,*

Mr. H. O. Ferguson, Chairman

Mr. Arnold J. Gantvoort

Miss Clara F. Sanford

Mr. Norman H. Hall

*Committee on Community Song Book,*

Mr. Peter W. Dykema, Chairman

Mr. Will Earhart

Mr. Osbourne McConathy

Mr. Hollis Dann

## Officers

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### OFFICERS FOR 1918—1919.

*President*—MR. OSBOURNE MCCONATHY, Evanston, Ill.

*First Vice-President*—MR. HOLLIS DANN, Ithaca, N. Y.

*Second Vice-President*—MR. PETER W. DYKEMA, Madison, Wis.

*Secretary*—MISS MABELLE GLENN, Bloomington, Ill.

*Treasurer*—MR. JAMES MCILROY, Mt. Oliver Station, Pittsburgh

*Auditor*—MR. WM. B. KINNEAR, Larned, Kansas.

### BOARD OF DIRECTORS.

MISS ELSIE M. SHAW, St. Paul, Minn., Chairman.

MISS ALICE C. INSKEEP, Cedar Rapids, Iowa.

MR. KARL W. GEHRKENS, Oberlin, Ohio.

MR. J. W. BEATTIE, Grand Rapids, Michigan.

MR. GLENN H. WOODS, Oakland, Cal.

### OFFICERS FOR 1919—1920.

*President*—MR. HOLLIS DANN, Ithaca, New York.

*First Vice-President*—MR. FRANK A. BEACH, Emporia, Kansas.

*Second Vice-President*—MR. PETER W. DYKEMA, Madison, Wisconsin.

*Secretary*—MISS ELIZABETH PRATT, St. Louis, Missouri.

*Treasurer*—MR. JAMES MCILROY, Pittsburgh, Pennsylvania.

*Auditor*—MR. WALTER BUTTERFIELD, Providence, R. I.

### BOARD OF DIRECTORS

MISS ALICE C. INSKEEP, Cedar Rapids, Iowa, Chairman.

MR. KARL W. GEHRKENS, Oberlin, Ohio.

MR. JOHN W. BEATTIE, Grand Rapids, Michigan.

MR. GLENN H. WOODS, Oakland, California.

MISS EFFIE E. HARMON, South Bend, Indiana.

MR. OSBOURNE MCCONATHY, Evanston, Illinois, ex-officio.

# Program--Twelfth Meeting

St. Louis, Missouri

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*The addresses and discussions of the week are built around the following statement: "Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the musical life of the community."*

## MONDAY, MARCH 31, 1919

### FORENOON

- 9:00-12:00.—Visiting St. Louis Schools. Observation of music work under the direction of St. Louis supervisors.
- 12:00 Noon.—Luncheon and Business Meeting of the Educational Council, Statler Hotel.
- 1:00 P. M.—Lunch at the Soldan High School. Music by the Soldan High School Orchestra, Miss M. Teresa Finn, Conductor.
- 2:00 P. M.—Soldan High School, Auditorium. Concert by the St. Louis Symphony Orchestra, Max Zach, Conductor. (This Concert is part of a regular series of appreciation programs given by the orchestra in the different high schools of the city.)
- 3:30 P. M.—Soldan High School. Chorus rehearsal under the direction of Dr. Hollis Dann, Director Department of Music, Cornell University, Ithaca, New York.
- 4:30 P. M.—Informal discussion of work observed in the St. Louis Schools. Chairman of meeting, Mr. D. R. Gebhart, Director of Music Department, George Peabody College for Teachers, Nashville, Tenn.
- 8:00 P. M.—Ball Room, Statler Hotel (sixteenth floor). Formal opening of the Conference. A reception tendered the visiting members of the Conference and prominent people of St. Louis by the Music Department of the St. Louis Public Schools.

## TUESDAY, APRIL 1, 1919.

- 9:00 A. M.—Statler Hotel, Ball Room. Singing, led by Mr. C. H. Miller, Director of Music, Public Schools, Rochester, N. Y.
- President's Address. "The Place of Music in the New Educational Program." Osbourne McConathy, Director Department Public School and Community Music, School of Music, Northwestern University, Evanston, Ill.
- 9:30 A. M.—Address. "The Practical Possibilities of Applied Psychology as Exemplified in the Building of an Army." Reuel H. Sylvester, Captain San. Corps U. S. Army, Educational Service, Base Hospital, Camp Grant, Ill.
- 10:00 A. M.—Demonstration of Measurements of Musical Capacity. Dr. Carl E. Seashore, Dean of Graduate School, State University of Iowa,

- (a) A full test of one of the fundamental musical capacities with a class of school children.
- (b) Marking papers and determining averages.
- (c) Demonstration continued by applying the other fundamental tests to the audience, showing the method of giving the tests, plan of marking, and plan of marking graphs from the results obtained.

12:00 Noon.—Luncheon and Business Meeting of the Educational Council, Statler Hotel.

1:30 P. M.—Statler Hotel, Ball Room. Business Meeting. Presentation of new business, appointment of Committees, etc.

2:00 P. M.—Address. Dr. Carl E. Seashore, Dean of Graduate School, State University of Iowa, Iowa City, Iowa. "Procedure in the Discovery and the Encouragement of Musical Talent in the Public Schools by means of Measures of Musical Talent."

2:45 P. M.—Discussion on the basis of experience with these measures in the schools by research students in the psychology of music, University of Iowa.

(a) "Examples of follow-up Work in the Measurements." Esther Allen Gaw.

(b) "The Attitude of School Children toward the Tests." Hazel M. Stanton.

3:15 P. M.—General Discussion. "Discriminations Based on Differences of Musical Capacity," opened by Miss Elsie M. Shawe, Director of Music, Public Schools, St. Paul, Minn.

4:15 P. M.—Choral rehearsal under the direction of Dr. Dann.

6:30 P. M.—Statler Hotel (sixteenth floor). Social buffet supper, \$1.00 per plate. General jollification. Chairman Sociability Committee, Miss Alice C. Inskeep, Supervisor of Music, Public Schools, Director of Public School Music Department, Coe College, Cedar Rapids, Iowa.

8:00 P. M.—Statler Hotel, Ball Room. Address, "The development of the Music of the Negro from the Folk Song to the Art Song and Art Chorus." John Wesley Work, A. M., Professor of Latin and History, Fisk University, Nashville, Tenn. Professor Work will be assisted by a male quartet of students from Fisk University.

### WEDNESDAY, APRIL 2, 1919

#### FORENOON

9:00-12:00—Statler Hotel.

#### *Round Table Section Meetings*

- (a) Piano Section, Chairman, Prof. Karl W. Gehrken, Director Department Public School Music, Oberlin College, Oberlin, Ohio.

Subject. "Piano Instruction in the Public Schools." Mr. Ernest R. Kroeger, Director of the Kroeger School of Music, Member of the National Institute of Arts and Letters, Officer of the French Academy, St. Louis, Mo.; Clarence G. Hamilton, A. M., Professor of Music, Wellesley College, Wellesley, Mass.; Mr. T. P. Giddings, Supervisor of Music, Public Schools, Minneapolis, Minn.

General Discussion.

- (b) High School Section, Chairman, Mrs. Gertrude B. Parsons, Head of the Music Department, Polytechnic High School, Los Angeles, Cal.; Secretary, Miss Eleanor Schweitzer, Director of Music, Lake View High School, Chicago, Ill.

Discussion. "The High School Band and Orchestra," opened by Mr. C. H. Miller, Director of Music, Public Schools, Rochester, N. Y.

Discussion. "Harmony in the High School," opened by Mr. A. Cyril Graham, Director Department of Theory, Columbia School of Music, Chicago, Ill.

Discussion. "The High School Chorus," opened by Mr. O. E. Robinson, Director Department of Public School Music, American Conservatory of Music, Chicago, Ill., Director Music Department Hyde Park High School, Chicago, Ill.

Discussion. "Organization and Administration of Music Work in the Junior High School," opened by Miss Catharine M. Zisgen, Director of Music Public Schools, Trenton N. J.

- (c) Music Appreciation Section, Chairman, Mrs. Agnes Moore Fryberger, Assistant Music Supervisor Public Schools, Minneapolis, Minn., Instructor, College of Education, Minnesota University; Secretary, Mr. Glenn M. Tindall, Supervisor of Music, Public Schools, Glen Cove, N. Y.

Subject. "Educational use of Reproducing Instruments in the School Curriculum."

- I. Elementary Grades: A. Primary. 1. Miss Grazella Puliver, Victor Talking Machine Co. 2. Miss Stella Windhorst, Columbia Graphophone Co. B. Intermediate: Miss Lucy K. Cole, Columbia Graphophone Co. C. Grammar. Mrs. Frances E. Clark, Victor Talking Machine Co. "Geography and History." Miss Edith Rhetts, Victor Talking Machine Co. "Form."

Discussion.

- II. High Schools: A. Miss Lucy M. Haywood, Assistant Music Supervisor, Lincoln, Neb. "Methods in Presenting Lessons." B. Mr. Ernest Hesser, Music Director State Normal School, Bowling Green, Ohio. "Opera and Oratorio." C. Mr. J. Milnor Dorey, Columbia Graphophone Co. "Literature."

Discussion.

- III. The Community: A. Miss Inez Field Damon, Music Supervisor, Schenectady, N. Y. "How to Create Interest." B. Mr. Glenn M. Tindall, Supervisor, Glen Cove, N. Y. "Method of Circulating Record Libraries."

- (d) School Survey Section, Chairman, Charles H. Farnsworth, Associate Professor of Music, Teachers' College, Columbia University, New York City. Secretary, Miss Theresa Wild, Cedar Falls, Iowa.

Subject. "A consideration of the answers to the questionnaire on 'Where to Look for Results of Instruction in School Music.'" Dr. John W. Withers, Superintendent of Schools, St. Louis, Mo.; Miss Stella R. Root, Director Music Depart-

ment, State Normal School, St. Cloud, Minn.; Prof. Peter W. Dykema, Chairman Department of Public School Music, University of Wisconsin, Madison, Wis.

Discussion: Opened by Mr. Edward B. Birge, Director of Music, Public Schools, Indianapolis, Ind.

- (e) Section on Training of Music Supervisors and Grade Teachers, Chairman, Miss Alice C. Inskeep, Supervisor of Music, Public Schools, Director of Public School Music Department, Coe College, Cedar Rapids, Iowa. Discussion. "The Training of the Supervisor," opened by Mr. Arnold J. Gantvoort, Principal, Department Public School Music and Director of Sight Singing Classes, College of Music of Cincinnati, Ohio; Miss Julia E. Crane, Head of the Department of Music, State Normal School, and Principal of the Crane Normal Institute of Music, Potsdam, N. Y. Discussion. "The Music Training of Grade Teachers," opened by Miss Mary M. Conway, Supervisor of Music, New Orleans, La.; Mr. Frank A. Beach, Director of Music, Kansas State Teachers' College, Emporia, Kan.

12:00 Noon.—Luncheon and Business Meeting of the Educational Council, Statler Hotel.

1:30 P. M.—Demonstration Teaching. Lessons given by visiting members of the Conference to classes of children in the St. Louis schools.

- (a) Prof. Charles H. Farnsworth, Associate Professor of Music, Teachers' College, Columbia University, New York City.

Fourth Grade: Development of speed in thinking notation, supplemented with song singing.

- (b) Miss Clara F. Sanford, Director Department of Music, School District of St. Joseph, Mo.

Third Grade:

- (c) Miss Ada Bicking, Director of Music, Public Schools, Evansville, Ind.

Grade Three A:

- (d) Miss Minerva C. Hall, School of Fine Arts, University of Kansas, Supervisor of Music, Lawrence, Kan.

Second Grade: Presentation of Observation Songs in Staff Notation.

- (e) Miss Elizabeth Van Fleet Vosseller, Founder of Flemington Children's Choirs, Supervisor of Music, Public Schools, Somerville, New Jersey.

Fifth Grade: Treatment of the child voice.

- (f) Mr. Howard C. Davis, Supervisor of Music Public Schools, Yonkers, New York.

Fourth Grade: "A balance between the intellectual and emotional."

3:30 P. M.—Full rehearsal of Supervisors' Chorus and Symphony Orchestra, under the direction of Dr. Dann, at the Odeon.

6:30 P. M.—Statler Hotel, Ball Room. Formal Banquet, \$1.50 per plate. Chairman Sociability Committee, Miss Alice C. Inskeep, Supervisor of Music, Public Schools, Director of Public School Music Department,



Coe College, Cedar Rapids, Iowa. Song leader, Mr. Peter W. Dykema, Chairman Department of Public School Music, University of Wisconsin, Madison, Wis. "Greetings from Abroad," Mr. John W. Beat-tie, Supervisor of Music Public Schools, Grand Rapids, Michigan. Just back from France.

#### THURSDAY, APRIL 3, 1919.

- 9:00 A. M.—Statler Hotel, ball room.  
Singing, led by Mr. W. Otto Miessner, Director Music Department State Normal School, Milwaukee, Wis.  
Address and Discussion. "Opportunities which the School should Offer the Child of Exception Musical Talent."
- 10:00 A. M.—Address. "The Place of the State University in the General Scheme of Public Music Education." Prof. J. Lawrence Erb, Director School of Music, University of Illinois, Urbana, Ill.
- 10:30 A. M.—Address and Discussion. "What should the Schools do for the Unmusical Child?" Mr. W. Otto Miessner, Director Music Department, State Normal School, Milwaukee, Wis.
- 11:30 A. M.—Address. "Routine in the Preparation of a Choral Work." Dr. P. C. Lutkin, Dean School of Music, Northwestern University, Evanston, Ill.
- 1:30 P. M.—Statler Hotel, Ball Room.  
Business Session: (a) Report of Committee on Community Song Book—Mr. Peter W. Dykema. (b) Report of Committee on Nominations. (c) Report of Committee on Hymnal—Miss Eleanor Smith, Chairman. (d) Report of Committee on Credits—Mr. Os-bourne McConathy, Chairman. 1. Entrance credits to college and credits in music toward college degrees—Mr. Karl W. Gehrken-s. 2. Statistics on present practices in high schools—Mr. Edward B. Birge. (e) Reports by Chairmen on Section Meetings. 1. Piano Section—Mr. Karl W. Gehrken-s. 2. High School Section—Mrs. Gertrude B. Parsons. 3. Music Appreciation Section—Mrs. Agnes Moore Fryberger. 4. Section on Training of Music Supervisors and Grade Teachers—Miss Alice C. Inskeep. 5. School Survey Section. The report of this section meeting will constitute at the same time the report on the Standing Committee on School Survey—Mr. Charles H. Farnsworth, Chairman. (f) Invitations for the meeting of the Conference in 1920.
- 4:00 P. M.—Chorus rehearsal under the direction of Dr. Dann.
- 6:30 P. M.—Statler Hotel. Informal buffet supper, \$1.00 per plate. Chairman Sociability Committee, Miss Alice C. Inskeep.
- 8:00 P. M.—The Odeon. Supervisors' Annual Concert.  
Music Supervisors' National Conference Chorus. Conductor, Dr. Hollis Dann, Director Department of Music, Cornell University, Ithaca, New York.  
Assisted by The St. Louis Symphony Orchestra, Conductor, Mr. Max kach, Conductor St. Louis Symphony Orchestra, St. Louis, Mo.  
A chorus of 500 pupils from the St. Louis Public Schools. Conductor, Mr. E. L. Coburn, Supervisor of Music, Public Schools, St. Louis, Missouri.

Followed by Community Singing. Leader, Mr. George Edwin Knapp, Community Song Leader, War Camp Community Service, St. Louis, Mo. Formerly Army Song Leader, Camp Pike, Ark., and Director Music Department, State Normal School, Mt. Pleasant, Mich. Accompanist. Piano, Mr. Robert Braun, Supervisor of Music, Public Schools, Pottsville, Pennsylvania; Organ, Mr. Ernest R. Kroeger, Director of the Kroeger School of Music, St. Louis, Mo.

# FRIDAY, APRIL 4, 1919

- 9:00 A. M.—Statler Hotel, Ball room. Singing, led by Mr. Robert Braun, Supervisor of Music, Public Schools, Pottsville, Pa.  
Address. "The Plans of the Music Bureau of the National War Work Council of the Y. M. C. A. for the Reconstruction Period."—Mr. Marshall M. Bartholomew, Director Music Bureau, National War Work Council of the Young Men's Christian Association of the United States, New York City.
- 9:30 A. M.—"The Work of the War Camp Community Service in Community Singing."—Dr. O. F. Lewis, Director, Department of Community Singing, War Camp Community Service, New York City.
- 10:00 A. M.—"The Relation of the Woman's Clubs to the Musical Life of the Community."—Mrs. William D. Steele, Chairman of Music, General Federation of Woman's Clubs; Director of Educational Department of National Federation of Woman's Clubs, Sedalia, Mo.
- 10:30 A. M.—Announcement: "The National Week of Song."—Mr. Normal H. Hall, Chicago, Ill.
- 10:45 A. M.—General Discussion. "The Relationship of the School Music Supervisor to the Various Agencies Engaged in Community Music Work."—Opened by Mr. H. O. Ferguson, Supervisor of Music, Public Schools, Lincoln, Neb.
- 11:30 A. M.—Address. "Music as a Means of Socialization."—Dr. E. George Payne, Principal Harris Teachers College, St. Louis, Mo.
- 1:30 P. M.—Statler Hotel, Ball Room. Singing, led by Miss Ada Bicking, Supervisor of Music, Public Schools, Evansville, Ind.  
Business Meeting: (a) Report of Editor of Supervisors' Journal—Mr. Peter W. Dykema. (b) Report of Treasurer—Mr. James McIlroy, Jr. (c) Report of Secretary—Miss Mabelle Glenn. (d) Report of Committee on Resolutions. (e) Report of the Educational Council—Mr. Will Earhart, Chairman.
- 3:00 P. M.—Symposium. "Music the Common Heritage of Humanity."  
(a) "The Relations of Music and Industry."—Mr. Melville L. Wilkinson, President and General Manager Scruggs, Vandervoort and Barney, St. Louis, Mo.  
(b) "The Attitude of Labor Toward Music Education."—Mr. Charles B. Stillman, President American Federation of Teachers (which is affiliated with the American Federation of Labor), and Secretary of the Committee on Education of the American Federation of Labor, Chicago, Illinois.
- 5:00 P. M.—Singing. "Auld Lang Syne," "The Star-Spangled Banner," led by the newly elected president.

# First Day, Monday, March 31, 1919

## A REVIEW OF THE CONFERENCE

### *Visiting the Schools of St. Louis.*

The following descriptive schedule of the schools in which the St. Louis Music Supervisors would be found was printed in the official program:

#### *The Public Schools of St. Louis, Missouri.*

The schools comprised in the St. Louis System, are as follows: One Teachers' College: Six High Schools of which one is for colored: One Junior High School: Ninety-one Elementary schools—White: Twelve Elementary schools—Colored: Ten Special Schools for individual instruction: One school for the deaf: Three schools, classes for boys: Two Open Air Schools: One Industrial School, Bellefontaine Farm.

*The Department of Instruction.* One Superintendent: Four Assistant Superintendents: Music Division: Drawing and Manual Arts Division: Penmanship Division: Physical Training Division: Kindergarten Division: Primary Division: Educational Museum: Teachers Library: Attendance Division: Hygiene Division: Psycho-Educational Clinic: School Gardens Division: Special Schools Division: Educational Extension Division.

The Music Division is organized with: One Supervisor of Music, and eighteen Assistants.

*Musical Activities.* Musical training of the students of the Harris Teachers College: High School Choruses: Orchestras: Glee Clubs: Musical Art Course, consisting of Elementary Theory, Harmony, Appreciation, History and Composition: Grammar School Orchestras of which there are fifty-two, aggregating eleven hundred players: Grammar School music supervision and music supervision of special schools.

## LUNCHEON AT THE SOLDAN HIGH SCHOOL

Before the luncheon the following program was given by the Soldan High School Orchestra, Miss M. Theresa Finn, Conductor.

### *Program.*

March, National Emblem .....	Bagley
March, College Yell.....	Zamecnik
Deep River .....	Burleigh
Unfinished Symphony (1st Movement).....	Schubert
Love Song: Good Night—Suite.....	Nevin
French March .....	Tennant
Our Director .....	Bigelow
March of the Priests.....	Mendelssohn

9 first violins; 8 second violins; 2 violas; 1 cello; 1 bass; 1 flute; 2 clarinets; 3 cornets; 1 trombone; 1 drummer (snare, base and traps); 1 pianist.

The Concert by the St. Louis Symphony Orchestra, the program of which follows, was part of a regular series of appreciation programs given by the orchestra in the different high schools of the city.

### ST. LOUIS SYMPHONY ORCHESTRA

MAX ZACH, Conductor

*Soldan High School*

Monday, March 31st, at 2:30 P. M.

#### *Program.*

1. Overture, "Thanatopsis" ..... Kroeger
2. Symphony No. 3, "Unfinished," in B-Minor..... Schubert
  - I. Allegro Moderato.
  - II. Andante con moto.
3. Overture, "In Bohemia" ..... Hadley
4. "Caprice Espagnol," on Spanish Themes..... Rimsky-Koraskoff
  - I. Alborado.
  - II. Variations.
  - III. Alborado.
  - IV. Scene and Gypsy Song.
  - V. Fandango of the Asturias.
5. Choruses with Orchestra—
  - a. "Send out thy Light"..... Gounod  
(Directed by Miss M. Teresa Finn.)
  - b. "Hail to the Heroes," from "Aida"..... Verdi  
(Directed by Mr. William John Hall.)
6. Two Indian Dances ..... Skilton
  - I. "Deer Dance" (Rogue River.)
  - II. "War Dance" (Cheyenne.)

#### *Chorus Rehearsal and Discussion.*

Following the orchestra concert the conference members gathered in the Music Room, third floor of the Soldan High School, for a chorus rehearsal under the direction of Dr. Hollis Dann, Mr. Robert Braum, Accompanist. Because of the lateness of the hour, the conference dispensed with the announced informal discussion of work observed in the St. Louis schools.

### RECEPTION TO THE SUPERVISORS

Ball Room, Statler Hotel

*Chairman, E. L. COBURN, Director of Music, St. Louis Public Schools.*

Brief addresses of welcome by: United States Senator Sheldon P. Spencer; Hon. Henry W. Kiel, (Represented by Mr. Wm. T. Findly), Mayor of St. Louis; Oliver F. Richards, St. Louis Chamber of Commerce; Richard Spamer, St. Louis Art League; Dr. John W. Withers, Superintendent of Public Instruction, St. Louis, Mo.

The addresses of the evening were given as announced on the program. Only four of the addresses are available for the Volume of Proceedings.

## ADDRESS OF WELCOME

O. F. RICHARDS, St. Louis Chamber of Commerce  
*Representing the St. Louis Symphony Orchestra*

Ladies and Gentlemen, you have been welcomed in a cordial manner and with an eloquence that I can not hope to equal. Therefore, I can only say to you that the Symphony Society of St. Louis is not only glad to see you here as an evidence that St. Louis must have some merit for you to honor us with your visit, but the Symphony Society is equally glad to see you here in order that we may tell you something of our aims and aspirations.

First, we believe that a Symphony Orchestra is the highest exponent of good music, and as such, is well worth support. We also believe that unless the democratic tendencies of today are followed in developing an orchestra it cannot reach its full pinnacle of success. In spite of the classicalism and high-browism that ordinarily surround the thought of a Symphony Orchestra, it must be, and I believe can be, made popular. I think we have all proved to ourselves pretty conclusively that popular music means music that has been heard and music that can be understood. This, of course, limits popular music to those who are able to understand it, and frequent hearing in my mind is the largest factor in making music popular.

Some ten or twelve years ago we started here in St. Louis what is known as our Sunday Popular Concerts, playing so-called light or popular music, but music that is used on symphonic programs. These concerts were given on Sunday afternoons, and became a strong force towards helping the regular season. They secured support for our Guarantee Fund because they carried a strong appeal to people's minds.

Our popular concerts have undoubtedly raised the standard necessary to interest the people of St. Louis, and in so doing we have raised a competitor, or rather it would perhaps better be said, a co-operator, in the moving picture houses. There are five of these houses employing orchestras of thirty or more men each, who give programs of music with a regular conductor that compare favorably in construction with our popular concerts. I think that one of the highest compliments that the St. Louis Symphony Society has had paid to it is the fact that whole movements from symphonies are played as a regular thing in the moving picture houses.

We instituted some three or four years ago a series of Public School concerts, lecture concerts in which the different instruments were explained and numbers were played in which the instrument was featured. The admission to these concerts was 15 cents and they were largely attended by the high school and grammar school children. If we believe that music is a good thing and is a necessity in human life, which I think most every educated person now concedes, you can readily realize the benefits to these children and also to the Society in building future audiences.

There is no one thing that advertises a city so well as a good Symphony Orchestra. In the first place the Symphony Orchestra does not exist in a community unless that community has achieved a certain degree of material development. Its citizens must have made enough money so that the daily toil and grind for gain has some compensations and so that there is some development is first found in communities, I believe, in the municipal things,

such as parks, public buildings, possibly in art galleries, and through the individual in beautiful homes, lawns and in private art galleries. Later on the communistic idea of banding together and supporting beautiful music in the shape of a Symphony Orchestra grows. Most of these assets of a great community cannot reasonably be shared with communities less favored. You cannot take your Public Schools around and utilize them for the education of the nearby territory. You cannot take your parks, play grounds, and municipal swimming baths and share them with the people who live in less favored communities. You cannot share your public libraries, though I believe the public libraries by use of the mail could function in the surrounding territory to a larger extent than they do now. But your Symphony Orchestra is a mobile thing and can be taken and shared with all the communities that contribute to the success of your city.

As fast as we get an endowment, I believe we should reduce our prices and should increase the number of concerts that we give, limited of course to the way they are attended. I should like to see the time when the orchestra here in St. Louis, consisting of eighty men, would be giving two Symphony concerts a week for 25 and 50 cents and playing the Sunday concert in an auditorium that would hold from eight to ten thousand people for ten, fifteen, and twenty-five cents all over the house. We then make music popular because we make it accessible, and I do not know of anything that can do more to achieve this result than the movement that you delegates here represent. Music in the mass, the development of the musical idea among the children, the instilling of a love for music and a love of singing, are bound to help our cause—the Symphony Orchestra—more than any other one thing, and as I said in the beginning the Symphony not only welcomes you because you can come to St. Louis, but welcomes you for what you are—its chief aid and assistance towards a more complete development of the general love for music.

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### RESPONSE

P. C. HAYDEN, *Supervisor of Music, Public Schools, and  
Editor of School Music Keokuk, Iowa.*

Mr. Hayden was responsible for the gathering in 1907 out of which grew the Supervisors' Conference.

Mr. President, Ladies and Gentlemen:

The President's introduction suggests a reference to the past. Some of us know that the city of St. Louis was one of the first communities in the United States to foster school music. It was nearly seventy years ago that music was introduced, the first work in that department having been done in the early fifties.

We remember too that in this community a unique record was made by a supervisor of those early days who served this city in that capacity for fifty-six years. We refer to W. H. Hodgdon. He died in the afternoon, having attended a rehearsal of a grammar school graduating class in the morning. Such a career is more than a record of a successful supervisor, it is also a record of an appreciative Board of Education and progressive community sentiment.

Our President has referred to the fact that this organization originated in Keokuk, Iowa, April 10-12, 1907. It may be a matter of interest to you to know how many here tonight attended that first meeting, so I shall

ask them to stand, (about twenty-five persons stood.) Seventy-five supervisors from eighteen states were present at that meeting.

The impulse which lead to their being invited to come to Keokuk grew from the desire to bring to the attention of progressive supervisors the fact that rhythm was the great basic fact in music and should be present in all study and practice drill. That view of music study has been almost universally adopted in the schools, and this splendid Conference is ample evidence of the progressive attitude of music supervisors.

Mrs. Frances E. Clark was President and I was secretary of the N. E. A. Department of Music and it was the intention to make the meeting at Keokuk a special meeting of that Department. Mrs. Clark is here tonight and will soon be introduced to you by the President.

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### RESPONSE

FRANCES ELLIOTT CLARK, *Director Educational Department,  
Victor Talking Machine Company, Camden, New Jersey.*

Mrs. Clark was Chairman of the first meeting of the Conference in 1907.

There are at least three ways by which we may always measure our welcome when we go to visit our country or city cousins. Is the yard, doorstep or hall, swept and garnished, our favorite dish prepared, our greeting real and shorn of formality, and best of all, the children sidling up to say, "I am so glad you've come."

St. Louis has prepared for us, they ran down to the gate to meet us, the string was out and the latch flew up before we touched it, our most delectable viand, good school music, was all cooked up and ready to serve, and now the city fathers and school mothers say in tones of sincerity that we are welcome, and the school music cousins have been saying all day, "We're so glad you've all come," so now we *know* that we are welcome.

This body, representing seven thousand Supervisors, is facing today, the greatest opportunity in its existence. We, who were pioneers in the work, know what struggles we had, what difficulties have been overcome, in bringing School Music to a point of recognition by either the Musicians or the Educators as, in the past, it was rated as neither Music or Education, but only a trifling diversion, or an aid to discipline. In the long pull of securing attention from school people, as being a factor in Education, and making our work really worth while as teachers of Music, we older Supervisors have borne the burden of the heat of the day, in bringing the work from its humble beginnings up to its present place in the sun.

Standards have been raised, work has improved, opportunities have multiplied, the field has been enlarged, recognition has come, and now to the younger, better educated, better equipped, better paid Supervisors of today, the door is wide open, the vista so alluring and so assured that we, of yesterday, wish we might begin all over again for the very joy of it.

The great war, whose shadow is still over us, settled a few things in the Educational world as in the commercial, financial, and other realms.

It was not the over scientific, over specialized education of the Military caste of the Hun that won the war, nor yet the lack of long military training of our boys, nor the wonderful French and English soldiers, but the compelling *heart* power of the appeal from stricken Belgium and France. Nothing could stop our Doughboys and Jackies, Yanks all, in righting a great world wrong and magnificently they did it.

It was sentiment and sympathy, love and law, soul and spirit, that took our whole people into it, like the wing sweep of an avenging angel. It was not our *military prowess*, our satiated self indulgence in gay living, nor yet our commercial instincts, but the keen sense of righteousness and honesty, learned in our Public Schools, that appealed to us all.

And so it comes about that the keynote of the recent Superintendents' Convention in Chicago, was a swinging back of the pendulum from the *over* emphasis placed upon industrial and vocational training, commercial and utilitarian courses, to a saner mixture of the *cultural* subjects that make for right understanding and right living and sensible serving in the up-building of the community, the State and the Nation, to those things that bring a realization of the spirit of "All for Each and Each for All."

School music has more to offer in the service of this newly awakened sense of the need of closer relationship of all classes, more to offer to the newly organized centers of communal thought, more to give toward the rapid Americanization of our late comers, more to give toward building and keeping a high morale, a better spirit of happiness and joy in life, than *any other one branch of study in the curriculum.*

It has at least as much to offer in mental discipline, in stirring the powers of discrimination, co-ordination, selection, and judgment, as any other one subject, and, next to reading, better stimulates the imagination. It correlates with other branches better than any other save reading and writing and even as a vocational subject it is second only to those of the most populous trades while as a socializing function it has absolutely no peer.

The hour of Music as Education has struck. Not music for fun nor entertainment, nor at a pastime or accomplishment, nor yet as an art, standing alone although at time it may be any or all of these, but as one of the great vital forces of Education.

The Educators have been brought at last to recognize its power by these recent needs and successes. It only remains for the School Music Supervisors to rise to their new duties and opportunities to make *school* music in every city, village and rural community, the very heart of the school life, the focal point of all neighborhood activities, and a part of all civic work. It must be made a dynamic force in the life of every child everywhere, country as well as city, through being, not a highbrow appendage, a beautiful but useless fringe on the garment, but a real servant of Education.

The doors at last are open. Every great National Musical or Educational Organization is behind the work of Community Music. High Schools are almost everywhere giving credit for music courses, school orchestras multiply and will lead on direct to the Municipal Orchestra. Much hearing of the best music is raising the standards of taste and appreciation. Community Singing is making possible a return to a real study of sight singing, and a knowledge of the great choral material. The field is white for the harvest and the laborers all too few. We should have ten thousand Supervisors next year, reaching, through County supervision, the rural needs, as well as the needs of every city in the land.

A Bureau of Music which will, without question, be organized under the new Department of Education, should be inspired, directed, and in



large measure, controlled by the needs of the music of the schools, which is a vital part of the work of the Government.

It is certain that Music as Education must be reckoned with in such a Bureau and as equally certain that this great Conference will lead the way for such National recognition of School Music.

We, of yesteryear, builded better than we knew. We have not toiled in vain, and so, as we call upon our younger Supervisors to take up the advanced work which we, with prophetic eye, see in the Aurora of the new day, let us bid them God Speed.

### RESPONSE

CHARLES H. FARNSWORTH, *Associate Professor of Music,  
Teachers' College, Columbia University, New York City.*

It is with pleasure that I respond on behalf of the Music Supervisors' National Conference to the most cordial welcome tendered to the Convention by the people of St. Louis. To us who come here, this gathering is a great occasion, and while we feel honored to have such a greeting, we also feel that it is appropriate because the occasion is so great to us. But if we turn things around and look at the conference from the citizen's point of view, we shall realize that St. Louis is a great convention city and welcoming gatherings gets to be more or less of a bore.

There was something inspiring in reading, during the war, about the unity and unselfishness with which everyone was doing his part to help the great cause, and there is something depressing now, in seeing how the papers are full of strikes, of fault-finding and of criticisms. Everyone seems to be figuring for a personal advantage regardless of what it costs the other person. Shorter hours and more pay seems to be the slogan. Nobody will doubt that many have to work too many hours and certainly the teaching profession will join most heartily in the chorus for more pay.

But granted that we have reasonable hours and pay enough to make ends meet, is simply cutting down the hours and increasing the pay going to make men more contented? The real trouble with our time is, that we have lost the joy in our work, and expect to get it if we have more time and money. But time and money will not buy happiness. Here is where the importance of the music supervisor's profession comes in. For the sole aim of its work, the reason of its existence, is to make people happier. Hence, instead of being considered as a frill, as an unnecessary accomplishment in our schools, the need of our times makes music a vital factor in education. It is the supervisor's business to make children love music more, to get more happiness out of it; to help the grown people of the town to get greater pleasure out of music by concerts and community sings. I know I shall express the opinion of all the friends of music here when I say that there is not a profession that can make more direct hits into the trenches of unhappiness than that of music.

## Second Day, Tuesday, April 1, 1919

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### THE PLACE OF MUSIC IN THE NEW EDUCATIONAL PROGRAM PRESIDENT'S ADDRESS

OSBOURNE MCCONATHY, *Director Department Public School and Community Music, School of Music, Northwestern University, Evanston, Illinois.*

Public school music teachers are today distinctly conscious of a vague but none the less imperative demand that their work shall include something different from the courses of music study offered previous to the great war. Before the war our work was progressing along lines which we recognized as fundamental and important, and which we realized would gradually bring music to that place in our national life which we felt that it should occupy. The war came upon us and, almost before we realized what was happening, music assumed a place of importance far beyond the expectations of the most sanguine teacher of music. All of us who were students of the possibilities of public music education had believed that music could do everything which the events of the war have demonstrated that music can do, but I doubt that many of us had the vision or the hope that the events of the war would demonstrate the power of music so fully, so convincingly, or so swiftly. What we expected would take years, and possibly decades, to bring about in the way of a general realization of the need of music in life was suddenly made obvious even to the most casual observer in the few short months of our participation in the great world-war. The long program to which we had set ourselves, involving years of constructive education of the public, has suddenly been brushed aside, and teachers of public school music now find themselves confronted with the problem of making a music education program such as would not have been required for years had the ordinary course of events occurred. We are not altogether prepared for this sudden call, and our imaginations, resources, and ingenuities, are severely taxed to find solutions of the many problems brought before us through the suddenness of events.

Because of these facts the members of the Music Supervisors' National Conference look to the work of this week with peculiar interest. We hope that from our deliberations some well conceived plan may be developed through which we may realize the expectations of those who have come to believe in music as a great force in education and in life.

In organizing the program of the week I was conscious of this expectation on the part of the members of the Conference and, therefore, I endeavored seriously to frame a program which would be helpful to us in the peculiar situation in which we find ourselves. First of all I endeavored to to frame a definite statement which would express our thought regarding the situation. My studies finally resolved themselves into the following statement: "Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the musical life of the community." I have twisted and turned this statement in innumerable ways in an endeavor to abbreviate it until it might

serve as a slogan, but all my efforts in this direction have been unavailing. I have not been able to find words with which to state the proposition more briefly than in the sentence just read.

The purpose of my address is to discuss briefly the lines of thought suggested by my statement. These lines of thought are four: (1) That the public schools shall discover the natural musical capacities of each child; (2) That music education in the public schools shall be differentiated in accordance with the capacities of the different children; (3) That all lines of music education involved in meeting the needs of the children of all types and capacities shall be offered at public expense; and, (4) That there shall be a close relationship between the music teaching done in the public schools and the musical life of the community. Permit me briefly to consider each of these phases of my introductory statement and show how I have endeavored to bring them before the Conference for consideration and discussion in the program of the week.

First, then, may I ask you to consider with me the problems involved in the discovery and measurement of the different degrees of native musical capacity in the children who come to us in the public schools? Roughly speaking, the children may be divided into three groups as regards their native music abilities: (1) the musical, (2) the average, and (3) the unmusical. Often it is comparatively easy for the experienced teacher to discover in which of these classes a child belongs, and yet I think that those of us who have been teaching for any length of time would hesitate to give as a final judgment our opinion regarding the latent talent or lack of talent in the pupils who come to us.

If our courses are to be differentiated so that the musical child may acquire a thorough grounding in the art, while the child of limited talent in music is to be given courses in the art particularly fitted to his needs, it seems to me that something more than the fallible judgment of the music teacher should be exercised in determining these differentiations in musical capacity. It is at this point that the researches of Dr. Seashore become important. I think that Dr. Seashore would be the last person to claim that no other thought need be given to the study of our children than is offered through the Psychological Measurements which he has developed, and yet we should, all of us, I think, feel more comfortable in our estimates of the children under our care if we had the authoritative confirmation of Dr. Seashore's measurements back of our own judgment.

It is our purpose this week to discuss in considerable detail the offerings which the schools should provide for children of talent and for children lacking talent. The section of our program on which these topics are treated comes Thursday forenoon. It is quite possible that you may have observed that while we shall discuss the offerings for talented and for untalented children, no especial place on the program has been assigned for the discussion of opportunities which should be given children of average musical ability. The reason for this seeming omission, however, becomes apparent if you will agree with me that the general lines of work which have been developing in this country for some years are the lines of work which the average child may best be expected to follow. I refer to the studies which we have come to call our course in Public School Music.

It is true that teachers of public school music hold different opinions with regard to the organization of the regular course which should be followed. In the past it has been customary to divide teachers of Public School Music into two large camps one being designated as the camp of believers in the "song method" and the other as the camp of believers in the "note method." Several of the past meetings of the Music Supervisors' National Conference have devoted hours of debate to the different virtues of these two lines of procedure. I am happy to believe that while there still is a divergence of opinion on the subject of the presentation and development of music in the public schools, the teachers of school music are taking a saner attitude and no longer separate into hostile and antagonistic groups, but, recognizing the virtues and advantages offered in each of these lines of thought, are gradually coming closer and closer to the ideal in which the virtues of both of these procedures are recognized and used. There have been times in our deliberations when well-meaning members of our organization have endeavored to establish standard courses of instruction. I seriously doubt the wisdom of such action, especially if we endeavor to standardize procedure rather than results. Our subject is too new and, rather than attempting to organize our work in narrowly drawn lines, it should be our endeavor to encourage intelligent experimentation along every line. It is because we have frequently discussed the questions of procedure for the average child that that phase of the topic has been omitted from the program of this week. At the same time we may well realize that we cannot altogether avoid consideration of the average child in our discussion of courses which should be offered the talented child and opportunities which should be given the child of little talent.

Without proposing to anticipate the discussion of these two latter subjects I will merely call your attention to the wonderful opportunities now being offered children throughout the country to study instrumental music, both in classes and individually, as a part of their public school courses. The advance along these lines has been remarkable and some of the most interesting features of our Conference this week will be the consideration of what is being done and what may be done in the line of instruction in instrumental music for talented children.

On the other hand, none the less remarkable work is being done throughout the country in lines which have fallen under the general title of Music Appreciation. We realize, of course, that the study of Music Appreciation is for all children—talented, average, and also unmusical. It is quite probable that the discussion of the offerings for the unmusical child will take the line of a discussion of the greater possibilities and developments which are likely to occur in the field of Music Appreciation. We will all agree, I believe, that the making of music is only one of many possible contacts with music, and the fact that a child may have little talent for making music is in no sense an argument against bringing that child into such contact with music that he may learn to enjoy it and to take an intelligent and appreciative part as a listener to musical performances.

The third idea involved in the statement which heads our program is that all lines of music education involved in meeting the needs of children of all types and capacities shall be offered at public expense. In a great many cities of our country this is not a new thought, because already

there are an astonishingly large number of places which now provide instruction in many lines of music without additional cost to the pupils.

May I express the opinion that the time will soon be here when the general public will realize that music instruction is quite as much a part of the child's preparation for life as any of his other studies, whether of a technical nature or not, and that the mere fact of the child's having talent in music will be considered ample reason for appropriating money for the development of that talent.

The people of our country have learned many great lessons during the war. Not the least of these lessons is the fact that previous to the war our expenditures for matters of public concern were meagre indeed. We must learn the vital lesson that our expenditures for the education of our children have been entirely inadequate and that in the future a quite different feeling must be developed regarding the amount of money that should be spent on public education.

No provision has been made on the program of this week for extended discussion of the specific problems involved in securing funds for the special training of musical children in the public schools but the program of Friday afternoon, in which the attitude of industry, labor, and organized education toward the study of music will be presented will necessarily bring forward a consideration of the expenditures involved in the proper development of music as a national asset.

The fourth point involved in the statement which heads our program is that there shall be a close relationship between the music teaching done in the public schools and the musical life of the community. This relationship is not a new idea but the organized development of the relationship is a matter with which school music teachers are vitally concerned. The war has brought prominently into the field of community music several organizations which previous to the war gave slight or no concern to this subject. On Friday morning we are to hear the plans of the Y. M. C. A., the plans of the War Camp Community Service, and the plans of the Federated Woman's Clubs. These plans affect us and it is a matter of importance, both for our work and for the work of these organizations, that there should be the finest co-operation and collaboration rather than conflicts and interferences.

Prior to the war there was a strong tendency manifested in many parts of the country toward the appointment of municipal leaders of music who should have direction of all matters of public music in the community, including music in the public schools, community singing, and in many instances the band music in the summer parks, and even in some cases the orchestra music of the city. In some places the community music director also was authorized to organize series of concerts and recitals under municipal auspices.

Has the music work of the war affected this growing tendency toward the development of music as a general community activity, organized under a general director of school and community music? If war work and the participation of many organizations in war music and community music have changed the trend of music development in our communities, then we ought to know just how the newer activities have affected the old order of things, we ought to know whether the newer trend is favorable or other-

wise and we ought to know the profitable way in which the school music supervisor may relate himself with the new order so as to bring about the ultimate best results in the music of the community.

I feel justified in taking your time at the opening of the week to offer these remarks on the purpose of our program because I hope, through thus stating the plan on which the program is built to keep our discussions more definitely and directly to the point. We have many difficult problems before us and it is of grave importance to all of us that our discussions this week should clarify our minds towards our duties in meeting the problems of our work.

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### THE PRACTICAL POSSIBILITIES OF APPLIED PSYCHOLOGY AS EXEMPLIFIED IN THE BUILDING OF AN ARMY.

REUEL H. SYLVESTER, *Captain Sanitary Corps, U. S. Army,*  
*Educational Service Base Hospital, Camp Grant, Ill.*

When the Nation entered the War in April, 1917, scientists were immediately called into service. They had already contributed largely to the high developments of some parts of the Army service. For instance, the aiming of instruments of war in such a way as to place shells with great accuracy at a long distance had been developed through painstaking application of the sciences.

Psychologists went into the service partly on their own initiative. No one in the Army had thought of the possibility of measuring intelligence. Representatives of the American Psychological Association took it upon themselves to appoint several committees to get together and adapt for Army use some of the tests and mental measurements that had been developed in the various laboratories. During the summer these tests were tried out and roughly standardized in two Officers' Training Camps and in various University psychological laboratories. In August standard forms were printed and the plan presented to the War Department, with the result that a Psychological Division was organized under the Surgeon General. Immediately, qualified officers and enlisted men were appointed or chosen and psychological work was opened in four cantonments—Dix, Devins, Lee, and Taylor. During the next four months a large number of recruits were tested. In January, a training school for psychologists was opened at Camp Greenleaf. A revision of the test was made on the basis of results already obtained, and in April organization was completed for the opening of Psychological Examining Stations in all of the large camps in the country. From then until the signing of the armistice the work went on. All recruits were given a mental rating and their assignments to duty were made partly on the basis of these results. In addition, the Psychological Examining Stations served an important function in court martial and other cases where individuals were up for special consideration.

The general plant of examining recruits was as follows: The recruits were brought to the Psychological Building as soon as they could be collected, in groups of from 200 to 500. Those who could read and write well were given the Alpha test, and those who could not read and write well were given the Beta test. The results were stated in the same terms but as few men as possible were given the Beta, because it was more difficult for the examiners to handle and results could not be checked so easily as could the

results from Alpha. Men who tested very low were given individual examinations. If the individual examination indicated low intelligence the man was rejected, that is, he was sent home as not fit for army service. The following summary gives the proportion of recruits receiving each of the various grades, and the interpretation that was put on these results:

*Explanation of Letter Rating.* The rating a man earns furnishes a fairly reliable index of his ability to learn, to think quickly and accurately, to analyze a situation, to maintain a state of mental alertness, and to comprehend and follow instructions. The score is little influenced by schooling. Some of the highest records have been made by men who had never completed the eighth grade.

*A—Very Superior Intelligence.* This grade is earned by only four or five soldiers out of a hundred. The "A" group is composed of men of marked intellectuality, men of high officer type, when they are also endowed with leadership and other necessary qualities.

*B—Superior Intelligence.* "B" intelligence is superior, but less exceptional than that represented by "A". The rating "B" is obtained by eight to ten soldiers out of a hundred. The group contains a good many men of the commissioned officer type and a large amount of non-commissioned officer material.

*C-Plus.—High Average Intelligence.* This group includes about fifteen to eighteen per cent of all soldiers and contains a large amount of non-commissioned officer material with occasionally a man whose leadership and power to command fit him for commissioned rank.

*C—Average Intelligence.* Includes about twenty-five per cent of the soldiers. Excellent private type with a certain amount of fair non-commissioned officer material.

*C-Minus—Low Average Intelligence.* Includes about twenty per cent. While below average in intelligence "C-Minus" men are usually good privates and satisfactory in work of routine nature.

*D—Inferior Intelligence.* Includes about fifteen per cent of soldiers. "D" men are likely to be fair soldiers but are usually slow in learning and rarely go above the rank of private. They are short in initiative and so require more than the usual amount of supervision. Many of them are illiterate or foreign.

*D-Minus and E—Very Inferior Intelligence.* This group is divided into two classes (1) "D-Minus" men who are very inferior in intelligence but are considered fit for regular service; and (2) "E" men, whose mental inferiority justifies their recommendation for Development Battalion, special service organizations, rejection, or discharge.

The immense contrast between A and D-Minus intelligence is shown by the fact that men of A intelligence have the ability to make a superior record in college or university, while D-Minus men are of such inferior mentality that they are rarely able to go beyond the third and or fourth grade of the elementary school, however long they attend. In fact, most D-Minus and E men are below the "mental age" of 10 years and at best are on the border-line of mental deficiency. Most of them are of the "moron" grade of feeble-mindedness. B intelligence is capable of making an average record in college, C-Plus intelligence cannot do so well, while mentality of the "C" grade is rarely equal to high school graduation.

It is generally agreed by Army officers and all concerned that the psychological tests were one of the most potent factors in the quick but very effective organization of the American Army. Through their use right men were put in the right places.

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#### DEMONSTRATION OF MEASUREMENTS OF MUSICAL CAPACITY

CARL E. SEASHORE, *Dean of Graduate School, State University of Iowa, Iowa City, Iowa.*

Dr. Seashore opened the demonstration with the following announcement, "The morning demonstration will be devoted to six measures of musical talent. The tests are now available for general use. The test material is on phonographic discs, which will be played, and everyone in the audience is asked to take part in the demonstration by taking the actual tests."

1. *The Sense of Pitch.* A series of 100 pairs of tones was sounded and each one was required to record on a prepared blank whether the second tone was higher or lower than the first. For this test a class of seventh grade children was present and took the tests together with the music supervisors.

2. *The Sense of Intensity.* A series of 100 pairs of tones was sounded and each one was asked to report whether the second tone was stronger or weaker than the first.

3. *The Sense of Time.* A series of 100 pairs of time intervals was marked off and each one was required to record whether the second time interval was longer or shorter than the first.

4. *Tonal Memory.* A series of 50 pairs of tone groups was sounded with one systematic change in each pair. The listener was required to record which tone of the group was changed.

Time did not permit giving the tests of (5) *The Sense of Consonance* and (6) *Music Imagery*. The latter is given without the use of instruments.

For each test the speaker displayed a chart showing a distribution of abilities and a norm by which each one could determine his percental rank in the tests taken.

Mrs. Gaw announced that of the twenty-three children from the seventh grade taking the test ten were above average sense of pitch and four were superior, having a percental rank from 90 to 95. The others were average or below. One child received a percental rank of 1.

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#### ADDRESS AND DISCUSSION

*"Procedure in the Discovery and the Encouragement of Musical Talent in the Public Schools by Means of Measures of Musical Talent."*

DR. CARL E. SEASHORE, *Dean of Graduate School, State University of Iowa, Iowa City, Iowa.*

*"The speaker laid aside his written address and spoke impromptu, as follows:*

Ladies and Gentlemen: Before I speak I want to say something. First; I want to answer one question which was asked this morning—"Why don't you make these tests musical?" There is no pretention of making them



musical whatever. They are purely psychological, but it is not impossible to make them pleasant. You will find that children take as much interest in these tests as in music.

Another remark I should like to make is that you must not look to the psychologist for a decree as to what you are to do with the children. That is a problem for the professor of music.

Our interest in the child is not primarily in vocational guidance in music. Very few of the children are going to make a vocation of music, but you and I are all agreed upon one thing. That is that every child should have music as an avocation in so far as he is musical by nature. (Applause.) I am glad that you like that sentiment, because we must discover what God-given gift there is of music in him and then put a little whisper of encouragement into his ear in order that he may take music as the glory of his life instead of as a tool for bread earning. I wouldn't discourage the latter, but that is only for the few.

Please bear in mind that the program today is not in the interest of favoring any particular system of measurement. We have something particular to talk about, and it happens to be a series of tests. The thing which is uppermost in our minds is the slogan for this year, and it is in the interest of sticking to that subject that I shall assume the rare privilege of asking you a few personal, individual, specific questions which I wish you to answer according to your conscience; and, just as this morning you had to write it down in black and white, I am going to ask you to be very specific in your answers this afternoon. Let it be a catechism to find out whether or not we believe in the slogan which the President of this Association has put before you this year, a plea for the recognition of the child as an individual.

I can remember how little more than a generation ago, the child study movement resulted in the discovery of the child. The child study movement is now followed by the child adaptation movement. It is the business of the psychologists to find out what the nature of the child is. It is the business of you music supervisors to find out what you can about the child and apply it. That is child adaptation.

The first question is: "*Do I fully realize the magnitude and significance of individual differences in music?*" Let me give you an item or two by which you can gauge your answers. In the chart before you here, for example, is the sense of pitch. It shows that, in a normal group of children, we find differences as large as up to 200. That is, one child may have 200 times as keen a sense of pitch as another who is equally bright, equally intelligent and equally efficient in other respects in the community. Seeing them in business or at the dinner table, you could not tell them apart. Now, if I should say that there is here in the front row one gentleman who is just exactly twice as tall as another gentleman, you would say it wasn't so because they would be monstrosities. Physical differences which seem large are, after all, comparatively small when we compare them with mental differences.

I mention pitch because that is perhaps the basic capacity that characterizes musical talent, and I mention it with some confidence, because we measure it with precision and accuracy and in quantitative terms. Similar illustrations might be cited in other capacities.

The second question (and this is very personal): *Do I believe in giving each individual pupil in music an opportunity commensurate with his actual capacity?* You notice I say "Do I believe." I want to know whether you believe in taking individual differences in music into account or merely think it. From certain universally admitted declarations of equality we derive the maxim "Treat all alike," and from this the educator takes his cue and imposes upon the community the educational doctrine—mark you, what is it?—"Make all alike." This doctrine finds great following, because it can be administered by smooth and conventional machinery. One result of this movement is the worship of classification, and we are going to seed on classification.

An affirmative reply to this question asserts a belief in the wisdom and justice of the proposition, that the pupil in music has a right to expect that instruction and training shall be adapted to his personal nature. A musically talented person should have advantages proportional to his talent. The affirmative answer does not go so far as to assert what many of us believe—that musical advantages should be more than proportional to the magnitude of the talent of the highly gifted and that those who are markedly deficient in musical capacities might be better off with less than proportional training. I am not arguing that. We can secure no action on the first principle of educational psychology until educators believe in its justice and work from the humanitarian, the economic, and the artistic point of view.

Next: *Do I actually in practice give my pupils an opportunity to grow each according to his talents?* This question is as relevant to private instruction as to class work. The teacher may not be capable of evaluating the qualities of the pupil. He may have a system applied equally to all. He may be a specialist in a field for which the pupil is not adapted. He may have an ambition to make every pupil like himself. Have you seen him or her—that person who wants to make the pupil like himself or herself? Such have not grasped the principle of education through self-expression.

The relevance of the question with reference to class work is more patent. Face the issue in the public schools squarely. Why should children be classified in music on the basis of arithmetic, geography and history through regular classification by grades? Those of you who do not do that in your schools are exempt from any slurs which I shall cast upon anybody in my next remarks.

A visitor in one of the middle grades will find that one-fourth of the pupils are beyond the stage of instruction of the class, and that the exercise serves as a deadening of the best sensibilities and enthusiasm because they know it before they come into that class. Likewise, one-fourth of the class are not capable of comprehending or performing the task in hand but get more and more listless and helpless and rightly regard themselves unjustly abused. My plea is that the dull child in music shall be recognized for what he is and be given music at the level at which it is fair to him and not at the level that would be fair to the brilliant child talented in music. The members of the remaining one-half of the class present a variety of conditions, but most of them are capable of profiting to some extent by the exercises. The future musicians, in the narrow sense, are all in the upper quarter of the class and suffer injustice musically in proportion to the actual magnitude of their musical talents. Those who are in the lowest

quarter of the class have the heart taken out of them just to the extent that they are out of their class.

Don't let any one say to me that he is benefitting the slightly talented child by keeping him with the highly talented child. That claim is out of date. Every time I say a good word for the child I see more in the merit of the plea for the child as an individual, as a personality, as having a peculiar character of his own which should be recognized. This is the problem of the curriculum.

*Do I keep the pupil always at the highest level of achievement?* A few years ago, my university sent me out to go up and down the country wherever there were any modern institutions for the care of delinquent, defective and other children that needed special care. I visited institutions for the feeble-minded, insane asylums, and all sorts of places for a long time studying the situation, and when I came back I had learned one thing, namely the educational doctrine which underlies all that I have to say today.

I found one institution for the feeble-minded where the children had come, many of them, from good homes because they were misfits, unhappy, useless, impossible in their so-called good homes, and here they seemed to be right in their happy element. As I studied the reasons for this transformation I formulated the policy in this way: *Keep each child busy at his highest level of achievement and he will be happy, useful and good.* Now apply that in music to your music class. I am sorry that it will interfere with the arithmetic classification a little bit. If you have a child where he can't achieve with pride, put him out of that class. The child has a right to demand it. You have no right to throw him in deep water when he can't swim. Let him stay along the shallow edges until he learns how.

*Do I justly praise or blame the pupil?* I trust that you are all rating yourselves high but, ladies and gentlemen, burn into your hearts the rating that you give yourselves this afternoon on these questions. Do you praise a highly talented child at the head of the class because he does better than the poorly talented child. Is that fair? That child is being treated wrongly by being praised when he doesn't deserve praise. Do you blame that tail-end of the class because he isn't able to come up to the average of the class? If so, you are denying, you are violating, the first principle of educational psychology in that you do not recognize the individual.

I prophesy that there is going to be less worship of classification and more fair and square, honest recognition of individuals in our educational system in the next ten years, and there is no reason why it shouldn't start with music.

*Do I rightly identify the retarded child in music?* Professor Farnsworth's colleague, Professor Strayer, maintains that the retarded child is the talented child. The retarded child is the one you have your leash on by your system of classification and you are holding on to him with all the weight of your body. That is the reason he is retarded. He is down at the level at which you have ditched him.

Next; *Do I motivate my work for each individual?* We must pass that question without discussion.

*Do I help the pupil to find himself?* That is the thing we are appealing for today. When the pupil is to launch himself into a career or into the role of an amateur artist, he must run the gauntlet of the grim, unmer-

ciful struggle for survival. In the spirit of the first principle of educational psychology, this difficulty should be met very much earlier—before the serious musical education has been begun, and should remain persistently in the mind of the teacher throughout the instruction.

To what extent does the teacher assume responsibility for this process of ascertaining whether or not the child is prepared for a successful career or, what is much commoner and quite as important, an avocation which will give both him and his friends genuine pleasure? In its happiest form, this sympathetic and thoughtful guidance results in the giving of vision or an inspiration for music.

And last, (I wish I could spend the whole afternoon on the one question) *Do I take into account the individual as a whole, physical, social, intellectual, moral, esthetic and religious?*

I quite agree with the sentiment which has been expressed on this platform—that you can make a claim for music as an educational force, but the moment you do that, you take on certain responsibilities. What is it that needs to be educated? The body of the child, the intellect of the child, the social nature of the child, the morals of the child, the esthetic nature of the child, and a sort of culmination, one in all, the religious life. Is our music instruction, are all our musical forces adjusted to this educational schedule of building up the individual as a whole? It should be, for music, as an educational means, is grace, suppleness and vision. It refines the intellect, enhances personal charms and social value, it invests moral ideals with an esthetic glow and constitutes the content of one art while it creates an esthetic attitude for all art and furnishes the most beautiful medium for the expression of devotion to man and to God.

Now I come to the second part, and you may relax yourselves and free your consciences. This second part I am not cock-sure about at all, and you will find it very incomplete and unsatisfactory. There is clamor for one simple system which we may deal out to everybody that asks for it. I have no such system; I make no pretense and have no hope or desire for one but I want to throw out a few gentle hints merely as a suggestion that they might be tried out. The solution of these questions will have to come on the same principle that we want the child taught; namely, by recognition of the individuality of the teacher and even more by recognition of the individuality of the city and the individuality of the province—the provincial type of mind which you are developing. California is quite different from Missouri and Missouri is a little different from Massachusetts. We even say there is some difference between Missouri and Iowa.

With the test material now available, the first move should be to introduce group measures of musical hearing, such as the ones I demonstrated this morning.

May I say right here that a number of persons asked me how they could find out about these things. There isn't very much to find out, but I will make this announcement—that the material for the making of these tests is all on phonograph records made by the Columbia Graphophone Company and can be purchased at small cost. This company has generously decided to furnish a little manual of instructions which gives all the things I gave you this morning and these charts in terms of which you can interpret the results.

I have been asked the question "Where can I find out more about it?" so many times today that you will pardon me for a little personal reference. The writings which have gone out from our laboratory have been scattered in a number of channels for the last few years, and I have summarized all up to date in a book which is now published by Silver, Burdett & Company, entitled "The Psychology of Musical Talent." There is in preparation a monograph which will be published by the Iowa Child Welfare Station, giving the result of a survey of one city with suggestions about how to make surveys and how to use the tests in the schools.

Tests of this kind, I have gradually come to believe, should comply with the following conditions: First, that test shall be such as can be made in large groups, not groups such as we had this morning, but I mean the ordinary class groups of thirty or forty children, where the tests can be given fifteen or twenty minutes time and the results will be cumulative. I shouldn't be afraid of allowing the children to play with the tests. I shouldn't discourage having parents give parties at the homes in which they have intellectual games to find out where the musical talents of the neighborhood lie.

Second, that they shall be of such nature as practically to eliminate the effect of practice and training, age and degree of formal intelligence.

Third, that they shall be as nearly fool-proof as possible, both for the manner of taking the record and the principle of its interpretation and application.

The tests now available are the six I have named, and from the classification which I gave out this morning, you can see where they stand in the complete list. We have found that the fifth grade is the best place for the introduction of the tests, because the children are able to take a responsible attitude in the tests at that age. It is clearly enough to start a child in musical education in case it has been neglected up to that time. All who have good musical talent can be measured reliably at that age, but those who make poor records must be treated with reserve.

The child faces another turning point in the eighth grade. Here a limited group will transfer to the high school and trade school and enter upon a new adjustment of study marked by the beginning of elections. In some schools, where you have a junior high school, you claim it comes a little earlier, but even then I believe it is better to put them in the eighth grade. At this age, the majority will leave school to work, and the avocation for life is probably chosen more frequently than in any other year, regardless of whether they are going on in school or not. I believe that more avocations are chosen in the eighth grade than any other period, and rightly so. There is where we should have a kindly remembrance for music.

At this parting of the ways for eighth grade children you may have objective evidence to use as an incentive. For both those who are going to drop out and those who are going to go into higher educational privileges, the claim of music, particularly as an avocation, should be presented in the most attractive form, and on specific knowledge about the natural endowments of the pupil. It is, therefore, recognized that these six tests, and others which may be added from time to time, will give records which may serve as an effective reminder and guide.

In addition to these measurements, we should have at this stage an analyzed rating by teachers. That is very important, and your personal judgment in a scientific analysis becomes very much more useful, and gets an entirely new significance, when you use it as a supplement to the objective measures. The child should be given a personal rating by the teacher on such capacities as sight-reading, register of the voice, quality of the voice, record and rating of musical activities, musical interest, and musical progress achieved so far. There is nothing formidable about these ratings; they simply represent your best judgment of the child you know in specific times. Do not say whether you think the child is musical or not musical, but say *why* you think what you think.

With these two sets of information in hand—the quantitative measures and the teachers analyzed rating—some one qualified to speak should interview the children and counsel with them in a sympathetic and instructive way to start the talents for music in the right direction.

Selected cases of exceptional talent, and particularly those who have ambition to enter upon a musical career in the future, should be given a more thorough examination such as will be illustrated this afternoon by Dr. Gaw. On that point we must go slowly and have patience until the universities in the country shall be equipped for the training of such experts to meet the demands.

The great danger that we shall face for years to come is the danger of imposition by quacks and sharks who will put up shops in large cities and charge big fees. This examining is a field in which practitioners will not be licensed for many years and in which the ordinary public has no conception of standards. I remember I have heard some discussions in this association about standards for teachers who shall be certified to teach music. It will be more difficult to determine who shall be allowed to give expert analysis from the psychological point of view.

Those who have not had experience can hardly realize the thrill of satisfaction that comes to the pupils and the parents when objective evidence of high talents is presented. This is true of the talent which has been known and appreciated before just as certainly, though perhaps not so strikingly, as it is true of the talent which is just discovered by these tests and was not known before.

May I say incidentally that in a paper read in this city a few weeks ago, I proposed the plan of consulting supervisor of music for the large cities; that is, there should be, in a large city like St. Louis, one supervisor wholesale business is to act in this capacity which I am outlining.

The test in the eighth grade should be of special service as a drag-net for finding material for orchestras, glee clubs, and choruses. There is not the slightest doubt but that a very large percentage of children not now interested in such activities may be encouraged and inspired by such credentials as the talent record may afford. This encouragement should reach out into the social community and church life.

The music teacher may or may not be interested in making actual tests of talent a condition for admission to the conservatory, but I serve you notice that the conservatory of the future that does that will gain the respect of the community. Not that you are going to turn anybody away, but every pupil who enters the musical conservatory should have a thorough analysis of talent and then should be told, "The gates are open to you, but

this is your chart; this is the capital which you have to invest. Invest it the best that you can." Dr. Gaw's monograph on the analysis of the musical talents in a music school, to be published in the University of Iowa Studies in Psychology, should be helpful to those who aim to make talent tests in the music school in a thorough way.

The last section is the organization of the musical schedule in the grades on the basis of ability, progress and profit. The prevailing method of classifying pupils for instruction in music on the basis of age or achievement in history or arithmetic, or other subjects, must soon become obsolete as it is already in many of the good schools, because it is a gross violation of the first principles of educational psychology.

The old method is not only shamefully wasteful in time, but it has a demoralizing effect upon the talented and untalented child alike. The classification should be based upon the rating of children on progress in singing or other music, supplemented by the rating obtained in the before-mentioned tests. Please notice that I do not say classify children for singing in public schools on the basis of these tests of hearing alone,—not for a moment, because that isn't what they measure. All teachers should be good enough judges of the progress of the child to use the best judgment and let the child sing at his highest level of achievement.

Two principles should be taken into account: First, that each pupil should be given instruction in music at his highest level of achievement and that, other things being equal, extra privileges in music should be given in proportion to the possession of talent.

In closing, just one qualification,—the recognition of this principle by promotion. Mere promotion is not a solution of this difficulty. You must take into account the age of the child and his general maturity as well as ability to sing or read notes, and if I should throw out one practical, specific suggestion of school organization, it would be this: That you should group two or three classes, possibly even four, in units which would have their exercises at the same time, so that you could shift the pupils up and down and keep those that are of the same level of achievement together within a reasonably equal age limit.

Mr. F. A. Tubbs, of Bryan, Ohio: As talent, do you take into account the love of music?

Dr. Seashore: I should say most assuredly. One of the items which I mentioned was musical interests. A record of those would be an objective starting point for recognition of that, but such a factor as that must be recognized by personal knowledge of the child in the most immediate way.

Mr. Hahnel: Is there any city or town where the measurements are carried on practically as you outline?

Dr. Seashore: Let me say historically that two years ago Mrs. Gaw and I surveyed four schools—Charles City, Sioux City, and Red Oak, in which we took the fifth and eighth and sometimes the sixth and seventh grades throughout, and then we took the Wyman School here in St. Louis. At that time we used the original instruments from which these records were made.

Answering the question specifically, I say that our department has recently surveyed the entire fifth grade in Des Moines, Iowa, and a thousand children in the eighth grade, and it is that series of records which I am

writing up and call a monograph on the use of the records in a school system. That will contain specific recommendations based on our experience.

Mr. Earl L. Baker, of Minneapolis: I understand that nine-tenths of our men in the United States are in the wrong vocation. That being true, will you answer this: Shall our boys, in your estimation, become doctors or lawyers, merchants, teachers or preachers? Are there any tests made whereby we may determine whether or not the boy should study to become a master of any of these professions?

Dr. Seashore: I can answer that question in this way. The doctor and lawyer and teacher and minister require very much the same kind of talent. What you want is a good intellect, a balanced mind, certain motor control, and so on, very much as Dr. Sylvester pointed out this morning. You come to fine distinctions when you come to the distinctions between the doctor and the lawyer. It takes nerve in both cases, but of a different kind.

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### DISCUSSION

Opened by ELSIE M. SHAW, *Director of Music Public Schools, St. Paul, Minnesota.*

Miss Shawe: In opening the discussion of Prof. Seashore's most interesting demonstration and lecture I shall confine myself to giving an informal account of the effort that is made in a school system, with which I am well acquainted, to care for the children of different musical capacities.

Beginning in the Kindergarten and continuing through every grade, and the High School, the children's voices are tested and classified semi-annually. In Kindergarten and Grade One, the test reveals that we have three general classes: Class 1, children musically gifted; Class 2, (usually small) those who are tone deaf, or from some cause are unable to repeat a simple motive; Class 3, (the large majority) children able to sing a motive and short phrase after two or three hearings.

After the test these groups of children are seated so the stronger ones can help the weaker, and not be harmed musically by them. The arrangement is as follows: the best are placed in the back seats, the poorest in front, and the group of average capacity in the middle. The last named group is graded according to strength, the poorest nearer the front. In Grades 2, 3, 4, 5 individual sight reading and individual singing of familiar songs are used as a basis of the classifying of the class. The musically gifted are called "helpers" and more is expected of them than of the rest of the class. For all individual singing the "helper" aids those in his row who need help, and thus the strong ones are held to a higher level of achievement and, in addition, receive some training in social service work.

In Grades 6, 7, 8 and throughout the High School years, the voices are tested and classified, according to tone quality and compass, into first and second sopranos, altos, low altos or tenors, and basses. A second classification follows, as in the lower grades, and the strongest, musically, on each voice part, are placed in the back seats, the poorest in front.

In the upper grades, the songs are usually studied by what is called the "group method" of reading. The songs are read phrase by phrase, each phrase being read by a group of pupils, who are of like strength or nearly so. Example: the helpers (or the strongest in the class) sing a



phrase, class repeats the same phrase; a second group of children sing the second phrase, class repeats; a third group (weaker than the first and second groups) sings the third phrase, class repeats, etc.

All the voice parts are read simultaneously. The helpers are proud of their distinction, but in no way embarrass the weaker ones.

This arrangement of grouping in one class-room, children of varying musical capacities, gives opportunity for valuable lessons in ear-training. The beautiful voices of the gifted serve as models for those less gifted. In grades where part-songs are sung the harmony gives all an opportunity to hear daily a good combination of parts and thus the daily music lesson, if well conducted, is always a lesson in a higher appreciation of good music.

The Chairman: We now have twenty minutes for discussion before the rehearsal.

Mr. Chilvers, of Detroit: I think a statement you made, Dr. Seashore, was to the effect that the child showed as much ability as the adult, that is, even though the adult had much musical training, his powers were not very greatly developed.

Dr. Seashore: It could be answered in two ways. In the first place, what we aim to measure is natural capacity in so far as is possible, without regard to training or age. That is one reason for making the tests outside of music. These tests are new to the musician just as they are to the child. In the second place, we make up for age differences by having a different norm for each age.

Miss Watts, of Racine, Wis.: Would the Intensity test be considered as accurate a musical test as pitch and rhythm?

Dr. Seashore: Yes. I should say the question is whether intensity is perhaps as valuable a test of musical ability as pitch and rhythm. It is a relative matter, but musical expression is the expression of fine differences of intensity, and musical appreciation is the hearing of fine difference of intensity. So we mean nothing but loudness properly defined. Loudness has come to mean a number of things, and, therefore, we have settled upon a technical term "intensity" which means "force."

Mr. Kinsey, of Springfield, Missouri: A psychologist says there is no mental development without self-activity. Now, does this show the development or does it show the ability to develop?

Dr. Seashore: Both. A sense of pitch, for instance, is developed very early in infancy, beginning with the playful babbling of sounds. When the little child says, "I see you, mother," there is a very delicate play of pitch, as much as in music, and that develops very early. A formal training in pitch doesn't change the sense of pitch very much because pitch is used all the time in musical speech.

Mr. O. E. Robinson, of Chicago: What is to be the practical application of these tests in the public schools? Are the pupils of the highest class to be segregated from the middle and those of the middle segregated from those of the lowest class?

Dr. Seashore: I am not in a position to answer that question. I regret to say that I should not hesitate to go farther than Miss Shawe did in separating them in the same way. That is one step which is far in advance of what is done in the majority of schools, but I don't believe it is the thing that we are aiming at. It is possible to give up the notion of classification and socialize your grades, perhaps very much as they do in a popular com-

mercial school where you can begin any time of the year and go as fast as you please and your success depends upon your ability to do business with the other pupils. That lies far ahead, but I am quite convinced that the nature of the child demands that these barriers and rules of humiliation should be broken down in some way.

Mr. Tubbs, of Bryan, Ohio: I should like to ask if musical ability and love of music go together. The monotone up in the front seat sometimes sings with greater gusto than the one back of him. He gets a lot of fun out of it—just what kind it is I don't know, but he gets it just the same.

Dr. Seashore: Love for music is positive evidence of the possession of talent. You can't have love for the thing that doesn't become yours either by receptivity from others or by self-expression for others, and both of those class as talent. We think of talent in entirely too simple terms. The list of subjects on my chart does not represent my conception of musical talent. A full list would run clear down to the floor in the story below here. There are a great many other talents which we haven't measured. This just happens to be a list of the ones we measured in a particular case, and when a child has love for music, he has love for something that he either hears or something that he can do, otherwise he doesn't have love for it.

Mr. Tubbs: Why does the monotone sing then? He is trying to do something he can't do.

Dr. Seashore: Are you sure that you know a monotone when you see him? We examined about 1900 cases in one school that the teachers had pronounced monotones, but when we tackled them, we reduced them, and not one of them was a monotone.

Mr. Tubbs: They were for a while.

Dr. Seashore: Yes, they behaved like monotones, but they have been brought out.

Mrs. Karl Schmidt, of Louisville: Does the success or failure depend upon the child's power of concentration?

Dr. Seashore: There are two answers to that. In the first place, a musical mind is first of all a well balanced, normal mind. In the second place, minds which are not so balanced may be in the possession of extraordinary musical sensitivity and they enjoy and express themselves in a way which is peculiar to their limited capacities which do not involve the power of concentration, as every one knows.

Mr. Ferguson, of Lincoln: If that is true, why is there such a large number of pupils who are in what we call the retarded rooms or the rooms for undergrade pupils who really love to sing? There are many children in many rooms that I bank on as being very fine in music, and I happen to see them in the same room a second semester.

Dr. Seashore: Why shouldn't they sing?

Mr. Ferguson: If they can sing and have a well-balanced mind, why shouldn't they do the other work well?

Dr. Seashore: When we make a distribution of ability—for instance, if I should distribute the people here by weight, you wouldn't get discouraged and want to hang yourself because you are the lightest person in the room or because you are the heaviest person in the room. I might show you

what is the average weight of men and women in the room and what is the heaviest man and heaviest woman and the lightest man and lightest woman. It would be interesting, but you go on living just the same.

Now, when we rate ability, it means rating promise for achievement in music. We don't deny anybody opportunity for achievement. We don't say that there is anybody who can't achieve. I think I can get something musical out of everybody I ever came in contact with.

Miss Eleanor Smith of Chicago: There is an interesting confirmation of your remarks furnished at a music school where we have a good many talented pupils and children of medium ability. All of the extremely talented children have been children with very good minds, very well balanced, and who should have done just as well, I think, in perhaps any other kindred art as in music. A less significant success is made by a certain sort of emotional person who hasn't so good a mind nor so sensitive an organization. It seems to me that we have often had persons who have this wonderful mental endowment but who fall short, as some persons do, because they haven't character enough and temperament enough, and perhaps not just exactly the right kind of physical endowment. So often, I find children who will make a brilliant success for me and fall down for the violin or piano teacher because of lack of physical power.

Mr. Mannes, in New York, goes so far as to say that the physical side is all there is to it. Of course, he doesn't mean that, but that is what he says. It seems the physical side is a side that affects ability. There is no doubt that it requires tremendously subtle and very fine combinations in order to be a musician, and sometimes I think the character has more to do with it than anything else.

Mr. C. H. Congdon, of New York: Isn't it true that there are a great many persons who are not able to give vocal expression to their mental concepts?

Dr. Seashore: Pitch depends upon two things: First, the ability to hear what you are going to sing, and second, motor control. Motor control is a general power something like intelligence. You will find a few cases who cannot learn to sing for the simple reason that sometimes the same persons cannot learn to talk.

## THE DEVELOPMENT OF THE MUSIC OF THE NEGRO FROM THE FOLK SONG TO THE ART SONG AND THE ART CHORUS.

JOHN WESLEY WORK, *Professor Latin and History,  
Fisk University, Nashville, Tenn.*

The Folk Song of the American Negro is American Soul, a large part of American life interpreted and translated into African Melody. It is a close communion of African form with American spirit. The distinguishing features of this form are scale, syncopation, rhythm, melody, and an almost unvarying arrangement of verse and chorus.

The native African Folk Song employs a pentatonic scale. This is proved by an investigation and examination of a large number of songs, produced by different tribes. This is an interesting phase of Folk Song Study which we must pass over here since there are other topics of more importance to the scope and purpose of this paper.

A second characteristic of this form is syncopation. This has been greatly developed by the American Negro, and it has added a movement to his music all its own and which is all but irresistible. Syncopation may aptly be defined as "Time Torn To Tatters" and it is only natural and logical that this quality which is so dominant in a certain class of music should give to that music the name of Rag Time.

If there is any one quality which is more prominent and more impressive than all others in this music, it is the quality of rhythm. More than any other quality, it gives the music its peculiar character. A conception of Negro Folk Song Music without this exquisite rhythm ever progressing towards perfection, is a conception of the day without the light of the sun. Without a clear understanding and appreciation of this fact, there can be no proper conception and appreciation of this music. When we hear it in its natural environments and indigenous conditions, we are at once impressed with this sense of rhythm. It is rhythm, rhythm, everywhere—the whole atmosphere is rhythm—and voluntarily our vitalized emotions, often find expression in a motion of our bodies, the rhythmic sway, the rhythmic pat of the foot, the rhythmic clap of hands, telling the soul's experience of overwhelming happiness. The rhythm of the Negro's music is, to him, impelling. Did you ever notice a crew of Negro laborers? Were they not singing? Were not their hammers, or their drills, or axes, rising and falling to the rhythm of some song? They always work well, they always fight well, when working or fighting to the accompaniment of their music.

The melody of the Negro's music is positive, definite and purposeful, with a weird quaintness. It flows in such measures, with such intervalllic relations that it is readily recognized as an expression of the Negro soul. Some of these melodies are so far developed even in Africa that we sometimes wonder. At some of the melodies born here in America our wonder is greatly increased for it is difficult to comprehend that such as these could spring from heathen minds.

The African Folk Song is constructed upon the verse and chorus plan. The leader expresses the subject and meaning of the song and the chorus repeats and emphasizes. Often the chorus is one simple expression but it is reiterated in such manner that there is no mistaking its meaning, or its importance. Some times it repeats each verse but it is always emphasizing and driving home the thought of the verse. It is a striking fact that the

African's form of musical expression which he contributed towards the creation of the Folk Song of the American Negro, has persisted through the centuries, and preserved its identity almost without change. The one noteworthy change, which is an American contribution, is the addition of one note, flat seven, to the scale, making a sexatonic scale the vehicle of American Folk Song Music. This flat seven is a surprise note in the scale and quite probably expresses the surprise of the African at the newness and strangeness of the New World.

The syncopation, rhythm, and melody in the Negro's music are logical expressions (since his Folk Song is a spontaneous expression of himself) and these are qualities of his soul. The significant and distinguishing qualities of the spirit of this music are sacredness and freedom from bitterness, hatred, or revenge.

There are no secular Negro Folk Songs worth the name. What we find are almost always worthless fragments or unworthy doggerel. But there are thousands of sacred songs more or less valuable, that have sprung from the heart of the Negro, giving him inspiration, hope and courage, and bringing to him joy and consolation. All these songs are based upon the Scriptures. They go over the whole scope of the Bible from Genesis to Revelation. Every individual song draws its inspiration from some biblical expression, thought, or event in sacred history; for example, in Isaiah, 60th chapter, 1st verse we have, "Rise, Shine, for thy light is come" and the Negro Folk Song expresses it—"Rise Shine for thy light is a coming, my Lord says He's coming bye and bye."

To the slaves this was more than a Messianic prophecy; it was the promise of liberty.

"Swing Low Sweet Chariot" is his melodious expression of the event of Elijah's going to Heaven in the chariot of fire. "Turn back Pharaoh's Army" is his description of the drowning of the Egyptian Army in the Red Sea, but has another significance, the overthrow of slavery.

With this folk music as a source, a religious and social history of the South could be written; the Bible could be reconstructed.

In the study and interpretation of these songs it must always be kept in mind that they were the means of the Negro's communication with his own people and with God. They were not meant to be understood by any other. This explains the fact that most of their songs have dual meanings, one apparent, and the other hidden.

The most noteworthy and a really sublime characteristic of this Folk Music is that in all the hundreds of songs we have found there is no trace of any sentiments of bitterness, hatred or revenge. It is the music of hope, faith, joy, courage, patience, endurance, humility, and of Love. It sets and maintains the highest standards of religion and ethics and employs both the propulsive and impulsive motives to have men attain these standards.

There are others which would drive men towards righteousness by showing the punishments of righteousness.

The height of sublimity is reached in the song "Lord I want to be like Jesus." There is a pleasing compatibility, a striking consonance of words and music in this Folk Song. The music sings the thought as clearly as the words express it.

Fisk University first gave this music to the world, Oct. 6, 1871, when that company of nine boys and girls, five girls, four boys, left this institution to sing their songs—hoping thereby to save their Alma Mater from death. After incredible ups and downs, hardships, humiliation and suffering, they finally gained a hearing and from a prayer meeting in Plymouth Church, Brooklyn, N. Y., they began a tour of seven years, which in musical, educational, and social triumphs, was remarkable. At the end of seven years they returned to Nashville and were disbanded, having earned for Fisk \$180,000, many valuable gifts and the friendship, interest and sympathy of a large number of Americans and Europeans. They won the hearts of numerous thousands by singing in their own peculiar way the message in their folk music. Their success was the inspiration of all the other numerous Jubilee Singers subsequently organized and sent out.

Fisk University first recognized and showed to the world the value of this music and Fisk University was the first to make any effort to preserve this music. Fisk, Hampton, Tuskegee, and Calhoun are the institutions that are continuing this work of preservation. We hunt these songs in the highways, in the byways, in the camp meeting, in the big meeting, in the Churches, in the cabin, and they are also brought to us by the students as they come from their homes. As a rule we hear only the melody and words. We reduce this to written music, and then we harmonize it. This harmony is a natural production. There is a harmony that accords with all the characteristics and genius of the Folk music—this is furnished by the singers themselves; not by the writer—he simply writes what he hears. It is very striking that Ehlman has expressed so wonderfully well, this natural harmony in the accompaniment to his arrangement of "Deep River." This harmony is best produced by a chorus, the larger the better. Every year Fisk University offers in Nashville what we call a Jubilee Concert where a chorus of 300 voices, sometimes more, sometimes less, sing these folk songs. The public is appreciative of the efforts of the music as well, and hundreds are turned away from a building which accommodates 7000 people. In this chorus we get the best effects and the possibilities of this music. The individual leaders inspiring the others, the free and spontaneous outbursts of interjection all in rhythm and harmony, the inexplicable exquisite harmony coming from Heaven only knows where, thunderous peals of power, whispering pianissimo, with a spirituality pervading the whole, producing such an effect that the listener is often lifted out of himself into an expression of "Glory Hallelujah". In such experiences we get a hint of the possibilities of the music which was born in the hearts of our mothers and fathers.

Some years ago, Anton Dvorak called attention to the Folk Song of the American Negro, by declaring that if America ever had a national music it must be founded upon this music of the Southern plantation. He based his arguments upon the facts that this was the only original American music, it was rich in theme and motif and it expressed American life more comprehensively than any other. We know that there is no Folk Song that expresses American life as a whole, and in the complete sense of the word there is no American Folk Song; but there is Folk Song in America, and that which expresses most of American life is the Folk music of the Negro. He very successfully demonstrated his theory in his New World Symphony in which he wove and developed airs and themes of this music

and produced a classic prophecy which some day will be fulfilled— that America shall some day have a National music, inspired of American character, expressing the accomplishments of the past, the strivings of the present, and the hope of the future. Let it be understood that of this National music the Folk Song of the Negro is to be only the beginning from which the whole shall be developed. There must be an interweaving development and evolution of the characteristics of every component part of this composite nation of ours with the characteristics of the plantation music.

A promising development of the Negro music has already begun. Dvorak, Krehbiel, Coleridge-Taylor, Burleigh, Dett, and Ditton have all done a positive and special work. Krehbiel in a literary and profoundly scholarly way has done much to show the importance of this music and to interpret it to us. Coleridge-Taylor has done a definite work in development of different themes. He has shown the wonderful thematic possibilities of this music. His works in this field are classic gems. They have and will continue to furnish inspiration to other composers. His "Sometime I feel like a motherless child" is probably his best work in this field. At Hampton, there is a young musician, R. Nathaniel Dett, who is so talented, so deeply in sympathy with, and possessing such an insight into this music, that we are confidently expecting from him some work which shall be a most important part of the structure of American National Music. Indeed his "Listen to the Lambs" is a worthy contribution. Carl Ditton is probably the latest of our Negro composers to come into this field of endeavor. His work along the same line is helping to bring to consummation the hopes for the music which is to come. Clarence C. White has transcribed four of our Folk Songs, under the title of Bandanna Sketches. They are worthy to be placed among the most deserving endeavors and the most inspiring prophecies. Harry Burleigh has gone deeper and more specially into the development of the Negro Folk Song Music than any of our composers. His "Deep River" both as solo and as chorus has made a deep impression upon the world. Numerous other productions of his like "You may bury me in the East", and "Swing low sweet Chariot", emphasize what Dvorak and Krehbiel have suggested and have proclaimed him, an able pioneer in this transition work between the Negro Folk Song and the New American Music. In fact some of the works of Burleigh, Ditton, and Dett have left the original field of Negro Folk Music and entered the field of Art Song and Art Chorus. If you examine the works of these composers not included in their folk song endeavors you will find in some considerable degree, they are a development and evolution of the folk songs. This transition period has another phase, wherein the composer has employed the characteristics of the Folk music instead of the Folk music itself. J. Weldon Johnson and J. Rosamond Johnson have collaborated and given us a most interesting character of composition—"Since you went away" has the elements of immortality. In this class comes also that very clever and striking "Under the Bamboo Tree". These men made a worthy effort which was attended with some success, to turn gradually the musical trend from Rag-time ad nauseam upward towards Art Song.

In the field of Art music, Coleridge-Taylor, Burleigh, Dett, Tyler, and J. Rosamond Johnson are our best exponents. Mr. Tyler's "Dirge", "Daisies", "After Glow", and that exquisite, "Shine on Mr. Sun" are real art, intrinsically and inspirationally. These men are our inspiration and our

prophets, proclaiming that in the oncoming future there shall arise the genius that shall gather up the sighs, the wailings, the triumphant shouts, the peals of joy, the tender love notes, the syncopation, the rhythm and weird melody of the Negro, and with the fashioning skill of a creator shall weave and weld them all into a symphony grand and immortal, expressing our National ideals, and which through, and through, shall be American.

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### PROGRAM

(Arranged by Mr. Gerald Tyler, Assistant Supervisor of Music  
for the Colored Schools, St. Louis, Mo.)

Songs by the Fisk Quartet.

A group of Negro Spirituals.....Harry T. Burleigh  
Mrs. Florence Cole Tolbert

Dig My Grave

Deep River .....Harry T. Burleigh  
Mrs. Tolbert, Miss Mabel Story, Mr. Work, Mr. Tyler

A Dirge for a Soldier

Shine on, Mr. Sun (dialect), .....Gerald Tyler  
Mr. Tyler

Spring Song .....S. Coleridge-Taylor

Daisies .....Gerald Tyler  
Mrs. Tolbert

Onaway, Awake, Beloved.....S. Coleridge-Taylor  
Mr. Work

Weeping Mary.....Nathaniel R. Dett  
Mrs. C. H. Evans, Mrs. Tolbert, Miss Story, Mr. Work, Mr. Tyler



## Third Day, Wednesday, April 2, 1919

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### ROUND TABLE SECTION MEETINGS

#### (a) PIANO SECTION

*Chairman, KARL W. GEHRKENS, Director Department Public School Music,  
Oberlin College, Oberlin, Ohio.*

*Secretary, LULU M. GUINEY, Supervisor of Music,  
Public Schools, Hawarden, Iowa.*

#### INTRODUCTORY REMARKS BY THE CHAIRMAN.

The earliest conception of public school music included nothing but singing, and at this we must not marvel for it is but natural that school music should have originated thus, and it will be a tremendous pity if we ever get to the point where all the other activities that are now pressing upon us crowd out vocal music. Good instruction in singing at the beginning of the child's musical career must always constitute the root and foundation of all his later work. We have been gradually recognizing the fact, however, that the purely vocal conception of public school music was a narrow and inadequate one and that there are many children who have the desire to express themselves through musical instruments rather than through their voices, and furthermore, that since a large proportion of the world's greatest music is instrumental we must take the responsibility of so arranging our work that the child shall not be shut out from the appreciation of and participation in this great treasure store of instrumental music. Because a great many people have had vague but none the less active stirrings along this line we have been hearing more and more about violin classes, about grade and high school orchestras, about boards of education buying musical instruments and lending them to children without charge, about credit toward the high school diploma for the study of piano, violin, etc., under outside teachers, and now about classes in piano within the school.

When I was asked to preside at this conference I at once replied that I knew little or nothing about piano teaching in the public schools, and that some one else who knew more about it ought to be selected; but President McConathy retorted that it was precisely for this reason that he had asked me to serve as chairman, and that my task as an ignorant neutral would merely be to keep the rest of you from getting to the point in your quarrelling where there seemed to be danger of physical violence. In other words, I am to keep you from knocking your heads together in various ways literally and figuratively, and since I am thus to serve as an umpire merely, you must expect no pearls of wisdom to fall from my lips in the course of the next two hours.

There seem to be two wholly unrelated aspects to this subject of piano teaching in the public schools, both being represented upon our program this morning. I refer in the first place to the problems involved in teaching *classes of children* to play the piano, this being, I take it, essentially a

matter connected with music in the grades. The second phase to which I refer is the matter of crediting the study of piano in the high school, this involving the threefold problem of so standardizing our material, our methods, and our outside music teachers as to ensure having pupils do reasonably acceptable musical work from the standpoint of the high school authorities.

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### PIANO INSTRUCTION IN THE PUBLIC SCHOOLS

ERNEST R. KROEGER, *Director of the Kroeger School of Music,  
St. Louis, Missouri.*

Music has well been called "the language of the emotions." During the nineteenth century it passed from a purely emotional language to a more precise language in which personages, scenes and events were portrayed. The realistic school of composition in the twentieth century is endeavoring to describe actual occurrences to a degree before unimagined. If music, then, is really a language, it should be treated in the schools as if it were a language. It should occupy a position in the curriculum similar to French, Spanish, Italian, or even English. Its various features of harmony, counterpoint and composition, (similar to grammar, syntax and rhetoric), should be planned with great care in the course of study and accurately graded. The practical side should go hand in hand with the theoretical, as the student of English should analyze the poetry and prose of the great masters of literature. The piano, of all instruments, is best fitted for this side of music study. It is found in more homes than any other instrument and is therefore easily accessible. It combines the harmonic side with the melodic. Its wide range of pitch covers the highest treble notes and the lowest bass notes. Almost all the great composers have written for the piano. Operas, symphonies, overtures, string quartets, songs, etc. have been transcribed for the piano. Thus, practically the entire literature of music is to be had in piano score. Unquestionably the largest number of music students are those who study piano playing. Consequently the piano is by all means the most appropriate instrument to use in connection with the study of musical theory. If the Public Schools are to establish courses in music, giving credits therefore, it is but reasonable to conclude that they should place musical study upon a plane with language study, and to plan a curriculum combining a systematic development of theoretical work with the practical.

One matter that deserves serious consideration is that which has to do with the outside teacher. To what extent should his work be recognized by the Public Schools? Generally speaking, impartial treatment would naturally demand examinations of all who wish to enter the musical classes. But there are musicians in the community whose reputations are such that to the layman it would seem almost insulting to require their pupils who wish to take the musical course in the Public Schools, to undergo examinations. Those teachers are very ones who ought to welcome examinations. In fact their reputations will actually be enhanced by their pupils passing the examinations successfully. To be just to all, however, the school authorities should state emphatically that every one entering the musical class should take the examinations as required. There should be no indefiniteness

about requirements. They should be published in order that teachers could realize the standard of efficiency demanded. And students in this way could ascertain if the preliminary work done by their instructors was along right lines. Any other plan would be as reprehensible as it would be with academic studies not carried out in a logical and systematic manner. Theoretically such features as ear training, sight reading, dictation, rhythm, harmony, musical construction, history, etc., would be necessary. These would have to be properly graded according to an accurately arranged plan. As to the practical or "applied" side of musical study, it should follow generally accepted gradings of exercises, etudes, and compositions. The requirements set out in the announcement booklet "Requirements for High School Credits on the Progressive Series" are equal to the requirements made by High Schools in other major subjects and they are being adopted in many cities of the country. I think this booklet affords the best means yet offered for stating with sufficient definiteness the requirements for credits on piano study outside of school. When standards such as these are demanded, there can be no question but that many teachers would do well to take such examinations themselves. In this way the school authorities would know what private teachers they could rely upon to do the character of work required. In truth, the authorities should insist upon having proofs of efficiency of private music teachers who desire to have their pupils become members of the classes in music. The stupendous sums of money being spent by Americans for music in all directions prove that we consider it essential to our national life. And so it is. But we are fast leaving the position where we look upon music in the light of entertainment. We are considering it now as an Art. Art is a serious study, and to study it properly necessitates a thorough foundation in its technical principles. This implies education, and education to be effective must be synthetic. If the schools recognize music as an educational branch, and the pupils are trained in a consistent and logical manner, we will soon have a public intelligently appreciative of all that is to be gleaned from public performances of any art. The character of music in the home life will improve. And finally we may develop some of the world's great composers and artists by means of the musical education which is being given in the Public Schools.

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#### HOW FAR SHOULD CREDIT COURSES IN PIANO PLAYING BE STANDARDIZED?

CLARENCE G. HAMILTON, A. M., *Professor of Music,*  
*Wellesley College, Wellesley, Mass.*

If practical music courses are to be granted credit in our educational institutions, it is evident that they must measure up to the standards which those institutions have set. In our insistence, therefore, that such credit should be given, we should remember that we assume the responsibility for the proper behavior of these courses after they have been admitted. They are to enter a society to which they are little accustomed: a society of fixed traditions, of punctilious manners and of rigid restrictions with which their own easy-going ways are strangely at variance; and unless they are clothed in the formal garb which that society prescribes they are liable to summary dismissal.

Focusing our attention now upon our special subject of piano instruction, let us inquire what factors this instruction must involve in order to be worthy of schol credit. Briefly stated, these are: (1) the inculcation of a sure and competent technic; (2) due emphasis upon piano playing as a medium of general culture and of personal expression; and (3) a systematic and progressive program of work.

For the purposes of our discussion we shall dwell chiefly upon the third of these factors, since it is upon the quality of the instruction that other results largely depend. And right here we put our finger upon the weakest point in piano teaching,—its utter lack of uniform standards, and its loose or non-existent systems. I cannot refrain from sympathy with the school men who look askance upon instruction that has hitherto been so woefully unorganized as that of practical music. While instruction in the regular school branches has been formulated to scientific accuracy, teachers of practical music have pursued their unfettered ways, often in blissful ignorance of the fundamentals of their subject, and consequently often overemphasizing certain arbitrary phases of the work to the exclusion of others of equal or greater import. The result has been a deplorable lack of stability in the pupil's equipment which makes it necessary to start him afresh if he is to be introduced to strictly academic methods.

What, then, should a piano teacher teach in order that the results may justify school credit? First of all, we naturally say, *technic*. The pupil's capital, upon which he is to draw for all his musical efforts, lies in the proper control of his muscles. So these must be duly prepared for the task, just as a carpenter sharpens his tools before setting to work upon a house. But let us beware of an overdose of technic, for, as Christiani aptly says, "Technic should not seek to shine by itself, and least of all to give the impression of being the performer's strongest point." Our American fondness for nitricate details has of late years found vent in an orgy of technical "methods", each possessing points of intrinsic merit, but none worthy of substitution for the musical end towards which they are merely one of the means. So, while advocating a constant drill upon technical necessities, I should relegate this drill to its proper subordinate place in the general scheme.

Of vital importance, however, is a thorough knowledge of notation. Education in this important item is frequently left to chance. The pupil learns the meaning of only those terms and symbols with which he violently collides; and often his ideas of these are exceedingly vague. I have found many pupils who have studied the piano for, say, five or six years who were unable to distinguish between Andante and Allegro, Crescendo or Ritardando. Their daily food has been notes, notes, notes, while all indications of how the music is to be performed is consigned to oblivion.

On the line with notation comes the study of musical grammar. An intimate knowledge of scale-structure should be followed by a more extended study of intervals and chords, until the pupil arrives at a grasp of key-board harmony which will enable him to analyze and appreciate the chord-structure of the compositions with which he deals. Together with this study should go that of the phraseology of music. From his earliest experiences in the grade schools, a pupil is led to notice the phrases, sentences and paragraphs in his language reading, in order that he may understand its meaning. Just so in music he should be taught from the

beginning to decipher phrases, periods, sections etc. in order to arrive at anything like an intelligent interpretation of the composition.

Piano playing has often, and, I regret to say, justly been criticized on the ground that a person may become an apparently expert pianist with scarcely a jot of real musical sensibility or feeling. The purely technical teacher may quite possibly train a pupil to level a complicated series of thumps at the piano keys in various directions and with varying degrees of force without any association whatever with their true musical values. Here then is a problem which must be frankly met if the study of piano playing is to have the required aesthetic and cultural value. In my opinion the solution lies chiefly in two directions. One of these consists of *Transposition*, which encourages an appreciation of various tonalities and an intimate familiarity with musical materials. The other, and by far the most important solution is in *Ear training*, which is the most direct and certain method of leading the pupil to *think* music. Many conscientious teachers focus the pupil's attention so exclusively upon the details of technique and analysis that there is none left for the more vital musical values. The remedy is to devote at least a part of each lesson period exclusively to the consideration of these value. Consequently, the pupil should be made to listen to fragments of melodies, rhythms or chord progressions which are involved in the composition that he is studying, and to write these out in musical notation with due analysis of their details. Thus he is made to think and write music, and is led to watch the development of themes, the trend of successive harmonies and the inter-play of rhythms in the music with which he is occupied.

Another means toward the proper valuation of music consists in the understanding of its place in music history. The study of a given composition should be enlightened by information about its composer and the musical epoch or school to which it belongs. Dealing with the classic formalism of Haydn, accordingly, the pupil will adopt an attitude quite different from that which accompanies the study of a modern romanticist.

These, then, are some of the important musical factors that should be taught in close union throughout a course of piano lessons. Such a union, however, is almost impossible under ordinary conditions, in which the teacher pursues practically a separate path with each pupil. The scant hour or even half-hour per week is already well filled with direct criticisms of the pupil's playing; and there is little or no time for details of form, harmony, history and the like. Evidently the teacher must be given positive and practical aid if these subjects are to be introduced. In other school-subjects such aid is at hand in the form of a textbook which saves incalculable time by presenting a well-organized plan and by formulating explanations which would otherwise have to be laboriously dictated. Why should not a similar textbook, in which the subjects above suggested are systematically and logically treated and in which explanations and problems are given for the pupil to reason out for himself, be in the hands of every piano pupil? Not only is such an aid desirable, but, to my mind, it furnishes the only practical means for satisfactorily conducting credit courses under the limited conditions of instruction and supervision that now exist. The demands are not met by the instruction books of the past, in which pedagogical material was lumped together in the first six of eight pages (and seldom or never read), while the rest of the book con-

sisted wholly of music more or less well graded. The demand is now, on the contrary, for a textbook in which fundamental and standard material is made to contribute toward each step of the pupil's progress on the road to real musicianship by lucid explanations, directions and development of contributory subjects.

Let us accordingly guard against too much standardization. Fundamental features, such as technical material, musical structure and ear training may well be prescribed. There is also a fund of etudes and piano pieces which should enter into the education of every piano pupil. But beyond these features, let the teacher choose his own path. Let him exploit his own ideas on the subject of technic, provided these ideas produce the proper results, and let him introduce other compositions, irrespective of date or publisher, for the pupil's study. Thus the balance wheel of fundamental materials will be preserved, while no restriction will be placed upon originality of ideas or treatment. While, too, the work of the early grades should be mainly prescribed, greater latitude may be allowed as the pupil grows in expertness, so that in the later years of his course a wide range of eclectic material is available.

And let us, from first to last, insist upon real musicianship as the ultimate goal. Of the great and increasing band of piano pupils, only a very few will become expert players, and only an occasional one will become that *rara avis*, the professional pianist. But for one and all the piano may readily be made the gateway to a host of new and delightful experiences in the realm of music, and to a close communion with those master minds whose thoughts lie ready to hand, only half concealed in the pages of piano scores. Let us foster in our young pupils above all appreciation of music and an enthusiasm in its interpretation which cannot fail to engender a paramount interest and a cultural enrichment in the experiences of their after lives.

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### PIANO CLASSES IN PUBLIC SCHOOLS

T. P. GIDDINGS, *Supervisor of Music, Public Schools,  
Minneapolis, Minn.*

The history of general education shows us that the trend has been from the expensive tuition schools and private tutors accommodating few people to the economical public schools and teachers paid by the state serving all.

Music is slowly following along the same path and the time will come when the right of every child to a musical education paid for by the state will be recognized. In some favored places free music lessons of all kinds are already paid for by the Board of Education. This is a great step in the right direction and the time is rapidly approaching when all music teaching will be done in classes, these classes will be a part of the public school system and the teachers paid from the public funds.

Private teaching will become the exception rather than the rule when the greater efficiency of the class lesson is made plain, a workable plan developed and teachers trained to do class music teaching. The history of education and the formation of classes in instrumental music in the schools point unerringly in that direction.

Music is made up of three elements, Rhythm, Melody and Harmony. There are many media through which a pupil may learn to make music. If a pupil studies any of the single toned instruments he must do a great deal of ensemble playing to get any very good idea of the third element of music, harmony. If he wishes to learn complete music he must study some instrument that gives complete music like the piano or organ. Every time he plays one of these instruments he is playing complete music.

The fact that the piano is a complete musical instrument and that one performer can produce from it all the elements that make up complete music explains its wide use. This also explains why the piano is not used in ensemble except as an accompanying instrument and also why it has lagged behind other instruments in following the general movement towards class lessons. When piano instruction has landed in the class room and its study made more efficient as well as economical, there will come about a great expansion in the study of this most important musical instrument, for, if a person really wants to learn music, he must study the piano.

We had had instrumental classes of various kinds in the Minneapolis schools for some time, when one of the principals asked me to send her a piano teacher. She told me she had had five square pianos moved into the same room and three classes of twenty pupils each had been formed. These pupils paid ten cents each per lesson and a piano teacher was found who was willing to try it. These classes went pretty well but as there was no other building in the city where so many pianos could be assembled in the same room the plan did not spread. The hardest problem that confronted us was what to do with the pupils who were not playing.

Later we decided to organize classes with sixteen pupils and two pianos. Then we tried classes with sixteen pupils and one piano. Both were successful. The pupils not playing at the pianos use a paper keyboard like this sample mounted on compo board. Each pupil has a book rest like this which he makes to hold his music book. The first book used is a music primer used in the second grade. Later he buys a book of piano music.

The following bulletin was sent to the principals and many classes were formed at once.

*Bulletin.*

Piano classes may be formed under the following conditions.

1. The use of two or more pianos is desirable. Where not possible one piano may be used.

2. Sixteen pupils in a class. When it is possible to organize classes in school time so that the piano teacher can teach three or more classes in succession, without loss of time, twelve pupils may be called a class.

3. Beginners may be taken into the classes from any of the grades above the second. Pupils may remain in or re-enter the classes who have had any number of lessons in the public school piano classes. It is not the intention to take pupils from private teachers. Pupils studying with private teachers will not be taken into the classes. Pupils who have not taken private lessons for a year or more will not be considered pupils of any private teacher and will be allowed to enter the school piano classes. Pupils who take lessons from a relative or friend who is not a professional teacher may be taken into the classes.

4. Tuition, ten cents a lesson in all cases. Ten lessons to be paid in advance.

5. A copy of some music primer is to be issued to each beginning pupil for a few weeks. When he is through with this book he will be required to buy a book of piano music costing forty-five cents.

6. Pupils must have a piano at home or at some neighbors or at school where they can practice at least a half hour daily.

I soon discovered that I had a bigger job on my hands than I had anticipated and I had to open a normal training class for piano teachers. Not one of these teachers had ever taught a class in her life and it was up to me to evolve a system and show them how.

Before going further let us take a look at two much talked of pedagogical statements. "Proceed from the known to the unknown" and "We learn to do by doing." With these statements constantly in mind let us start this class of sixteen beginners who sit before us anxious to learn to play the piano. They can already read vocal music to a limited extent and we will do well to build upon this knowledge.

They are able to perform music with their voices but are now going to learn to make music through a new medium, the piano key board. They already know a number of songs. They do not know the key-board of the piano. "Proceed from the known to the unknown." Select some songs they already know and let the known, the songs, teach the unknown, the piano key-board. "We learn to do by doing." Very good, just let them do it.

We will suppose the first song they are to play is in the key of "G". All they will need to know for a starter is "where is *do* on the key-board?" To give this information the teacher may hold up one of the key-boards and show them the key and say, "That is 'do' when 'do' is on the second line of the staff." To fix this fact in mind each pupil should make a cross on his keyboard on this key. The pupils at the pianos may be shown the right key and asked to remember it with reference to the key hole on the piano. The "do" in all other keys can be reckoned from this when the time comes.

The pupils are now ready to begin playing. First let them all sing the song through with the "do, re, mi", syllables very slowly. When the pupils have sung the song through once the teacher should say "Play" on the last beat and every one should begin with the next beat and *sing and play* the song over and over in time. The player must be cautioned to make the piano sound like the singing. They must think of the singing first and keep that perfect. *The singing teaches the piano playing.*

The players at the pianos will make many mistakes and the temptation will be to stop and try the false notes over again, but this tendency must be nipped in the bud. Teach the pupils to play any note so long as it is in time and accuracy will come later. A halting timid habit of mind hampers the musician greatly.

The singing of the class will carry the players along in time and soon the unaccustomed fingers will find the correct keys and the tune will begin to sound correctly from the pianos. The minds are all working rhythmically and correct mental habits are forming as the pupils are obeying pedagogical rules.



The teacher helps the pupils find the keys on the keyboards and follows the pupils at the pianos with her ear. They need no help as their ears will tell them when they are right.

When two pupils have played long enough the teacher says "Next" and two others take their places at the pianos and begin to play without losing a beat. All the rest keep singing and playing on their keyboards. This procedure is kept up as long as the teachers think necessary and is the usual way of reciting in the classes.

For the second song the teacher should select one that contains an "F sharp". The temptation will be for the teacher to stop and tell the class all about the black keys and the half steps between "ti" and "do", but, just don't! Let them try it. The playing pupils will hear at once that "ti" does not sound right if they use a white key and they will want to stop and find the correct one. Do not allow this. Keep the singing going in time and the players will soon find the right key, learning by experience that a black key will give the right tone for "ti" when "do" is on the second line of the staff and one sharp appears in the signature. The pupils have discovered a musical fact for themselves and have had a chance to think on the run.

At the second or third lesson the pupils play the songs with both hands. At the third or fourth lesson they begin playing chords by ear to the tunes they are playing from the school music primer. At the fifth or sixth lesson they begin transposing the songs into other keys. When the pupils become sufficiently advanced in the use of the keyboard they begin playing from a collection of piano music. Some classes are ready for this in five lessons, others are not ready before the tenth.

The number of piano classes in the Minneapolis schools fluctuates greatly. At times we have over a hundred classes. Then the number drops to half that and rises again. Pupils will take a term or two of lessons and then will either stop or take lessons of some private teacher. Private teachers sometimes get the names of the pupils in a class and visit them all at their homes and secure most of them as private pupils. These classes so far have been principally feeders for private teachers and this is all right too as the good work of music instruction is going on. Many of the pupils stay in the classes term after term. We are still in the experimental stage in this work.

At a recent meeting of the piano teachers I asked them how the progress of the class students compared with their own private pupils. (Some of the best private teachers in the city are teaching these classes not for the money but out of interest in this new way of doing the work.) The answer was unanimous that the class students progressed much faster than their own private pupils in the same length of time. This, they said, was due to several causes among which were the more logical way they went about the teaching and the class spirit that drove the pupils to practice.

It is hard to foretell the result. I am convinced that we are beginning an important department of music teaching but that a number of things will have to be done to make it effective. One is that pupils should have several lessons weekly when beginning. Later fewer will do. These lessons should be free. We must have material and lots of it. There are no books on the market that furnish enough simple material. Each book has some at

the beginning but it gets hard too soon. This material should be free as it is too much to ask the pupils to buy enough books.

Most important of all there must be a training class for piano teachers.

I think the ideal class will comprise twenty pupils with four or five pianos.

The same plan can be carried out in the high school with advanced students though it is possible that the classes should be smaller, say ten with two pianos.

A better form of keyboard should be devised. There are a number of these already on the market, but they are too expensive. We are looking for something that will take the place of the paper keyboards at a reasonable price.

We are all very enthusiastic over the possibilities of this work and feel that in Minneapolis we have made but a beginning in this most important and promising field.

#### GENERAL DISCUSSION.

MR. GEHRKENS (to Mr. Giddings): In what grade do pupils begin their piano lessons, and for how many years would it be profitable to carry on these classes?

MR. GIDDINGS: The work is generally not begun below the third grade, although there are exceptions where we take second grade pupils. I really can't say how long because we have not as yet given it a fair trial. I believe there is no limit. How do adults learn the expressive side? Alone, and then by attending concerts. Class lessons can function in the same way.

DR. DANN, of Ithaca: In advanced classes would not a smaller class than fourteen be better?

MR. GIDDINGS: Do the same as you would in any other subjects. One person does not recite the whole lesson in other things, why should he in music?

MR. MCCONATHY: I worked this plan out in violin classes limited to six. We had a number of classes in the same building. Every month the teacher regraded the children. Perhaps too much of it was done, but the idea was to keep the children with others of the same ability.

MR. GIDDINGS: The best teachers are the pupils themselves. They are helping themselves as well as greatly aiding the weaker students.

MR. HAAKE, of Evanston, Ill.: Is it impractical to start before the children have had singing?

MR. GIDDINGS: The song should be used as a foundation in going from the known to the unknown.

MRS. KINSEY: When do you teach the bass staff? How long must the pupils stay on the treble staff? How long is a term?

MR. GIDDINGS: Our children play right hand, then left hand, then both. We give them "do" on the bass staff, and then they play. A term is ten weeks. We charge ten cents a lesson; one dollar a term. But in my opinion it would be better to have it free.

MRS. KINSEY: Do you do nothing about the proper position of the hands?

MR. GIDDINGS: Incidentally; but that was one of the things I had to forbid with my teachers. **THEY MUST LEARN ON THE RUN.** The fingers work better on a paper keyboard. No technical exercises are given.

We took a census of high school piano players and most of them couldn't read because they didn't have the rhythmic side sufficiently well to make them keep going.

MR. McILROY: In transposition my children play five-tone songs in all keys. I give them "do", but it is not done entirely by ear. Skip one for "re", etc., and do not skip for half steps. They use both hands and use the fingers that give the best singing tone.

MR. McCONATHY: In Evanston lessons are given without charge. The relation between the choosing of pupils and the free lessons is a problem. We do not allow the Seashore tests to be the only means by which we estimate a pupil. We ask the grade teacher to select from general intelligence, the music teacher from singing ability, the physical training teacher from motor activity. Slips are sent home to get an idea of environment and heredity. We provide practice time in school.

DR. DANN: If it is true that the pupils from the violin classes go to private teachers I should consider that a distinct compliment to the class. I do not share in the belief that the public schools will monopolize piano teaching and eliminate the private teachers.

MR. GIDDINGS: The private teacher will not be eliminated but will be taken into the public schools where she belongs.

MRS. HAAKE of Evanston, Ill.: It will at least eliminate the poor teacher. Some of us are afraid of technic. We can't get along without it.

MRS. HENNIGER of St. Louis: Technic without rhythm means nothing. Poor sightreading is due to lack of rhythmic feeling. Pay attention to technic but base it on rhythm.

MR. HAMILTON of Wellesley, Mass.: There are two ways of teaching music: 1. By outside instruction. 2. by inside instruction. I never before realized the possibility of class work in schools. The success of European instructors is due to class work. I distinctly approve, but outsiders, pupils, and teachers should be permitted to attend these classes and be free to ask questions.

MR. BRAUN of Pottsville, Pa.: Why not a combination of both private and class work? I have worked most beneficially in this way with classes of sixteen to eighteen. But a class of four is the ideal one. The private music teacher can give two half hours per week. Combine with class work, and they improve and are properly placed. I am very much in favor of class work. From the private music teacher's standpoint it is feasible.

MR. ENZIGER of St. Louis: Whenever supervisors are ready to form applied music courses they should consult the musician. The surest way to get co-operation between the private teacher and the public schools is to adopt a certain standard. The individuality of the private teacher should be allowed to move. If piano music is allowed to be taught outside of schools then private teachers should be permitted to use their own methods.

MR. KROEGER: The matter of grading is hard. This matter should be standardized and yet be flexible so that a first class private teacher is not out. In regard to classes: the public schools after all are the place for the development of music on an educational basis. Our great American composer is going to come from the American public schools. When we get into the third, fourth, and fifth grade in piano it is very hard to teach

in classes. A teacher has two types of pupils and cannot divide his attention, cannot approach his pupils in the same way at all. A first-class teacher uses a different method with every pupil. The class work is excellent for elementary grades, but in the in-between part the work must be individual. The private teachers should give aid to the public schools. Children like music, I believe that. We music teachers must drop being so purely technical.

MR. McCONATHY: The Society of American Musicians of Chicago approached the schools with a course to be adopted and given credit,—a happy co-operation in the fact that the musicians themselves presented the course. This course is being worked on constantly and the aim is to get a course thoroughly organized and yet flexible.

MR. GEHRKENS: Standardizing a course for the public schools means standardizing music teachers.

MR. GIDDINGS: We have a free system of credits and recognize all courses. Those not wishing to be standardized do not take the course. Some pupils prefer to take music outside and not for credit. The majority of cases are of this type.

MR. EARHART of Pittsburgh, Pa.: That is not true in Pittsburgh. Only five to eight per cent avail themselves of the opportunity of credit. There are various reasons, but perhaps the most significant one is that the music teachers, parents, and pupils do not understand.

MR. GEHRKENS: The plan is an advantage to the piano teacher if he understands it.

MR. EARHART: He appreciates it theoretically but does not take steps to adopt it practically.

MR. GIDDINGS: The musicians are very cordial toward the plan but they do nothing about it.

DR. DANN: I was under the impression that bringing about credit was a necessity, that a high school girl couldn't carry four subjects and music also.

MR. GEHRKENS: I know of one place where 95% of piano students get credit for it.

MR. McCONATHY: My high school principal believes that we should have a trained individual to find music talent and to interest students in it.

MISS GARVIN of Rochester, N. Y.: The trouble is with the parents, that they are interested in having the children do things to earn their bread and butter, and they do not consider music in this class.

MR. EARHART: We should make a great mistake to forget the attitude of the colleges.

MR. GEHRKENS: 191 colleges are now allowing credit, and more are going to.

MR. HAMILTON: Is that for practical music?

MR. GEHRKENS: No, not entirely.

DR. DANN: In Louisville High School 300 girls are taking music with private teachers for credit. The private teacher came to the high school and gave the lessons in vacant periods.

MISS DAMON of Schenectady: We must prepare children before they get to high school. Talk about it in the grades.

MR. GEHRKENS: We have not yet learned the enormous value of organization in these various matters.

## (b) HIGH SCHOOL SECTION

*Chairman, MRS. GERTRUDE B. PARSONS, Head of the Music Department,  
Polytechnic High School, Los Angeles, California.*

*Secretary, MISS ELEANOR SCHWEITZER, Director of Music,  
Lake View High School, Chicago, Illinois.*

## REPORT OF THE HIGH SCHOOL SECTION

MRS. GERTRUDE B. PARSONS, *Chairman.*

*(The following report was read at the Thursday afternoon business session of the Conference):*

At the request of President McConathy, the Chairman gave a short talk on the music courses offered in the Los Angeles High Schools which later, per request, developed into a more detailed outline as follows: The work is carried on by heads and assistants of definite musical departments in each of the nine high schools. The basis upon which the music work is developed, varies slightly, some working from a compulsory basis, others elective. The following phases of music are offered (as half-solids, two periods of forty-five minutes each, per week):

1. Music Appreciation Classes, Graded, 1, 2, 3; 2. Boys' Choruses;
3. Girls' Choruses; 4. Mixed Choruses; 5. Boys' Junior Glee Club; 6. Girls' Junior Glee Club; 7. Piano Classes; 8. Voice Classes; 9. Violin Classes;
10. Boys' Senior Glee (from three to six periods each week); 11. Girls' Senior Glee (from two to three periods each week); 12. String Quartet (from two to three periods each week); 13. Orchestra (Junior and Senior, four and five periods each week); 14. Band (three to five periods each week).

The above open to every student, who has the privilege of joining the class or organization in which he is especially interested.

In addition, Special Music Course (differing somewhat in the various High Schools) offered to meet the needs of music students preparing for Normal School or University—or for those who have a predilection for the subject—and desire to become proficient for social purposes; in other words the Music Amateur.

In this Course is offered Sight Singing (one and two year courses), Harmony and Composition (two and three year courses), Music History (one and one-and-a-half year courses.) These subjects are Solids, Five periods a week. Special classes in Ear Training are given—in addition to work of this character presented in Sight Singing and Harmony Classes.

Assembly singing in all High Schools, largely unison. Cantatas and Operettas given each year by Glee and Choral Clubs, assisted by School Orchestras.

Three or more Recitals given in School Auditoriums each year, usually by local Artists. A small fee charged, to defray expenses, not often over ten cents. The Los Angeles Symphony Orchestra Management offers special rates to all Public School Students for Orchestral Concerts.

Credit is given for outside work in Piano, Voice and recognized Orchestral instruments, according to outline prepared by High School Music Departments. Students receive credit, upon proficiency, per examination given by Music Departments.

## THE HIGH SCHOOL BAND AND ORCHESTRA

C. H. MILLER, *Director of Music, Public Schools, Rochester, N. Y.*

The relative merits of bands and orchestras in high schools need not enter into our discussion. Suffice it to say that each organization has its place and its own function. Unquestionably, the orchestra should play a higher grade of music and be composed of the more experienced players of the school.

In organizing the orchestra most care should be taken that the stringed section should not be over balanced by the brasses or wood winds. The most important instruments to be looked after first are the violins, violas, cellos and bass viols. The viola is looked upon by many amateur orchestral leaders with a good deal of misgiving because of the viola cleff, but any good violinist can take up the viola and in one month's time learn to read readily from the viola cleff. Where stringed bases are not obtainable the cellos will make a fairly good substitute but by writing to the Musicians Union Headquarters of most any large city you can find bass viols for sale at a reasonable price, ranging from \$40 to \$100. A good balance for the strings is one-third as many basses and cellos each as you have first and one-half as many violas as you have second violins.

Among the wind instruments the most available instruments are the cornet and clarinet. Great care should be exercised in selecting and training the wind players. First of all they must be taught to play softly. About 99% of the amateur cornet players, if left to themselves, will play as loudly as they can possibly play all of the time, in fact if they are compelled to play softly, they think they are not doing their duty and that they are not being heard. The most difficult part of the brass section to secure is the French horn choir. A great many people do not realize that mellophones form a very good substitute for the French horn and they are easier to play than the cornet because the mouth piece is a little larger and there are fewer tones to each combination. It takes so long for a player to become proficient on the French horn that the mellophone should be used as a substitute for it while the French horn player is learning. Some of the mellophones manufactured now are so good that they can be played almost as nearly in tune as the cornet. The trombone is one of the noisiest instruments with which the orchestra leader has to contend, but when it is well played it is one of the most satisfactory instruments in the orchestra. The clarinets are about the only wood wind instruments that are available in most high schools unless the director has made a campaign of education along the line of orchestral instruments.

Recently, in organizing bands and orchestras in the school, when asking several hundred pupils what instrument they had or desired to play, about four-fifths of the students wanted either a violin or a cornet and the other one-fifth wanted drums. Of course, my experience may be peculiar to one city but I am inclined to think not. After two or three months of educational work along this line, we have succeeded in inducing two boys to buy oboes and now we have people willing to take the different instruments. As to the wood winds, the matter of securing instruments at the present time, is a very serious one. We have been working on the theory that all of the clarinets and flutes should be Boehm system and the oboes, Conservatory system. The only way to secure the latter instruments for

the past year has been to get used instruments. Dealers expect that in a few weeks time now we shall be able to get the higher class instruments that are made in Europe. As for the brass instruments, America leads in their production, both in quality and quantity.

In cities where symphony orchestras are organized, a difficulty is nearly always met in getting players who are expert enough for the French horn, oboe, English horn and bassoon parts. Our experience in Rochester has produced some results that could probably be duplicated in many other cities if the proper method was employed by the Supervisor in bringing it about. Each year our symphony orchestra has been importing from other cities mostly from New York ten or twelve players for each concert which doubles the expense of giving the concert. As it takes years of time to produce symphony players we suggested that instruments be provided for the public schools so that the players might begin the study of their instruments about the 6th grade in the public schools and have several years experience in playing them in bands and orchestras before they graduate from high school. This plan appealed to the business men who are behind the orchestra and when we submitted complete plans for the organization of these bands and orchestras in the public schools providing for proper instruction in classes for each instrument, Mr. Eastman gave \$15,000 for the purpose of purchasing the necessary instruments. These instruments are to be used exclusively by the public schools and loaned to the pupils under proper guarantee. The principal advantages of this arrangement are as follows: (1) We get all good instruments. All of them are in tune and have good tone quality. (2) We have the proper balance of parts because in ordering the instruments we did not include any violins and very few cornets, but especially provided for those instruments that pupils do not buy because they are not solo instruments so that the matter of balance of parts will always be under our control. (3) Because we have enough instruments to completely equip the bands and orchestras with the exceptions above mentioned, we are in a position to exercise complete authority over the members of the organizations with regard to practicing and attending rehearsals and conduct in general because it is understood that the instrument may be demanded from the pupil by the music department whenever that student is not making the best use of the instrument.

Our plan for class instruction provides that most of the classes shall be held on Saturday morning at one of the high schools. About ten or twelve will usually be taught in one class but some of the classes will necessarily be smaller for instance, the oboes, bass, viols, and bassoons. The instruction will be given mostly by professional musicians of the city who also play in the symphony orchestra. We shall have at least three classes in clarinets, two in mellophones, two in cornets and two or three in trombones. We expect to give each class an hour instruction on their particular instrument. One-half an hour in theoretical work, including ear training and rhythm work. About 15 to 20 minutes for recreation under a physical director and then an hour in ensemble. This will take three hours each Saturday from 9 to 12. There will also be at least one other rehearsal during the week in ensemble probably in two or three different groups. Besides this, each student is expected to practice his instrument at least one hour every day. We expect to plan the Saturday morning work so

that the strings, brasses, wood winds and percussion can have at least one-half an hour in ensemble separately before combining. We should mention also that another business man, Mr. Barrows, has donated 150 band uniforms for the boys as soon as the bands are organized and need them. One of the Buffalo papers in commenting on the proposed plan of Rochester says that Rochester is destined to be known as the city where bands come from.

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### HARMONY IN THE HIGH SCHOOL

A. CYRIL GRAHAM, *Director Department of Theory,  
Columbia School of Music, Chicago, Illinois.*

Your chairman has given me twenty minutes and asked me to present my remarks in a form which will invite discussion. Let me then begin by asking four questions which I will endeavor to answer and then call for your opinions as to whether my answers are correct or the contrary.

- I. Should Harmony be taught in High Schools?
- II. If so, how shall it be presented?
- III. What students or classes of students should study it?
- IV. Who shall teach it?

In the first place it might be as well to find out just what is meant by a course in Harmony, in other words, what is Harmony? But these two questions are really not the same. All sorts of things from the fingering of the violin to the construction of a Wagner Opera are taught or at least talked about in Harmony classes, but judging from the results obtained even in the best schools, few students learn much about Harmony in them. The plain fact is that Harmony is a dry theoretical subject and that most modern educators do not teach theory to children.

When we wish to learn something new there are three things we must find out about it. What is it? How do you do it? Why do you do it? We learn *what* it is through *observation* and *how* to do it by *doing it* (practice makes technique). *Why* we do it is of little interest to most students until they learn through experience the uses of Applied Theory.

Note the order: *What? How? Why?* Observation, practice, theory. Now the conventional courses in Harmony work just the other way; they begin with *why* (theory) go on to *how* (practice) and frequently never arrive at *what* at all. As a substitute for this kind of instruction we find the Courses in Appreciation which are now so popular. Here the *what* is obviously the main thing considered with a little of the *why* added. The weak point of all of them is that the *how* is entirely left out. We find then that the main difficulty in preparing a course in Harmony is one that is inherent to the nature of the subject itself. The student should learn the theory of Harmony through its use not vice versa. He should learn to write melodies and sing them and harmonize them and play or sing what he has harmonized. He should learn to observe the construction of the pieces he sings and plays. He should learn to read music well and intelligently then he may become acquainted with the literature of music. Finally is it necessary to say that all these things should be *heard* as well as *seen* or are there still people who teach Harmony without teaching their students to *listen* as well as to look.



We suggest then a course which might be Appreciation of the Theoretical side of Music combined with creative work in melody writing and simple composition. In addition a course in the Practical Composition designed as a preparation for later studies in the University or Conservatory of Music, this second course to be given equal credit with any other subject on the students' program.

In answer to my third and fourth questions: The first course should be open to all students and should probably be combined with existing courses in Appreciation. The second course should be for students intending to become musicians. It is hardly fair to expect the Supervisor to present such a course and in most cases a special teacher should probably be provided.

Now to answer my first question: Shall Harmony be taught in the High School? Since there is little opposition to Appreciation we had better restate the question as follows: Shall the High School offer a serious course in the Theory of Music and its application in composition and analysis?

This is a day of vocational training. If a boy wishes to become a plumber or carpenter or a preacher or a lawyer we adopt his High School studies to that end so far as practicable. Why discriminate against music? If boys or girls wish to become musicians should not the High School offer them opportunity to pursue studies which will prepare them for that profession instead of forcing them to go outside of the school for such instruction?

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### THE HIGH SCHOOL CHORUS

O. E. ROBINSON, *Director Department of Public School Music, American Conservatory of Music, Chicago, Ill., Director, Music Department, Hyde Park High School, Chicago, Ill.*

The High School Chorus is a variable quantity, varying with the vicinity, environment, climate, teacher and personnel of the student body. To give hard and fast rules, therefore, relative to the organization and management of the high school chorus that will meet the needs of all high schools or, indeed, of any two high schools, is an impossibility.

The great focal point in a high school chorus, be it large or small, is interest. The successful teacher, all conditions being favorable, is the one who can stimulate, increase and mould the interest of his chorus at will.

As to whether the chorus work should be required or elective, depends on the purpose of the organization. If the chorus is to do straight school work, better results will follow when the work is required. If the chorus is organized with public appearances in view, the results should be more favorable when the chorus is elective. It is this idea of doing something definite in the way of public appearance that serves splendidly as a stimulus. To have a definite objective, is an incentive to regularity, punctuality and receptivity. If thereby they might obtain the coveted chance to act, the pupils would gladly welcome Dr. Seashore's tests. Then too, the required choruses may be so trained and managed as to serve as preparatory schools from which to choose voices for the select chorus. It is possible to make the select chorus the goal for which many members of the other choruses are striving.

To be able to place such a premium on the select chorus and "come through" successfully, requires a good deal of what a certain Chicago critic calls "showmanship" on the part of the director. If he is staging an opera, he should be able not only to prepare the music, but also to coach the principals and chorus in the dramatic action. If he is giving a concert, he must still be endowed in a considerable degree with "showmanship." He must make selections that will interest and appeal to his chorus.

Although it is not logically a part of the subject, I was asked to say something about material for high school chorus. The kind of selections to be used depends again upon the personnel of the chorus, the teacher and the purpose in view. Personally, I believe that American high schools should major in American choruses. There are many fine choruses by native composers, which deserve to become widely known to American children. In this connection, I might mention a few American choruses, some of which are well known, while others deserve to be better known. At the head of the list, I should place "Gypsy Heart" by Baltzell, which, although difficult, is stunning in effect. "Soldier Lover", by H. W. Fairbank, for unison soprano, soprano and alto duet, and five-part chorus with orchestra, is new, and extremely effective. Two other good numbers by Fairbank are: "In Pride of May"—Madrigal, and "To the Sons of the Blue and Gray." Other interesting selections are: "O, When 'tis Summer Weather" (Brewer), "My Lady Chlo" (Clough-Leigher), "My Lady's Lips are like the Honey" (Cook), "Cherry Ripe", (Damrosch), "Happy Day", from "Robin Hood" (De Koven), "Serenade", from "The Fencing Master" (De Koven), "Song of the Flag", from the Knickerbockers (De Koven), "The Merry Miller" from "Rob Roy" (De Koven), "The De'il's Awa", (De Lamarter), "What the Chimney Sang", (Dunham), "Italian Salad", (Genée), "Hongkong Romance", (Hadley), "Invictis", (Huhn), "Maid Marian's Song", (Johns), "Land of Mine", (MacDermid), "Our High School", (Miessner), "The Return of Spring", (Otis), "Lullaby", six parts, (Saar), "Ye Singers, All", (Spry), "The Wooing of the Rose", (Weidig), "Would God I were the Tender Apple Blossom", (Weidig), "The Messiah of Nations", patriotic, (Sousa). The choral cycle—"Plantation Days", (Page), is well worth while. A particularly strong number for female voices, albeit difficult, with mezzo soprano or baritone solo, and brilliant piano part, is Clarence Loomis' "Hymn to America", published by the Clayton F. Summy Music Company. When well done, this number is of sweeping effect. A remarkably fine cantata for female voices, requiring soprano and tenor soloists, is "The Broken Troth" by Rossetter G. Cole. It contains some excellent writing, and the duet for soprano and tenor and the last chorus in the book are entrancingly beautiful.

The war has brought about a reaction against German music with an added impulse in favor of American music. Have we not been bound down to music by foreign composers, almost to the exclusion of our American writers? I do not mean that we should discard music by foreign composers. There are a number of admirable books on the market which contain fine song literature by foreign masters. I do not decry these works. We need them, and every high school should have complete sets of several of these books; but the time is gone by when we are to have but one book in the High School, which contains little else than music by German composers. I say to the publishers and compilers of books, in the

name of Heaven, give us at least one book, filled with fresh, new material by the best American composers. Notwithstanding the fact that there are many fine books for High School use available at this time, all of which are needed, nevertheless, the ideal book for American High School Chorus, to supplement all of this wealth of material, is still to be made. It rests largely with American Music Supervisors and publishers to rectify this condition. By doing this missionary work, the supervisors and publishers will be giving the rising generation an acquaintance with, an appreciation of, and a respect for American music. At the same time, such an impetus would stimulate the American composer to greater activity. Without this impetus, American music will still continue, as it has been, "All dressed up, and nowhere to go." In my opinion there should be a new, ideal song book available, for high school use, every note of which is American, and every sentiment of which shall harmonize with American institutions and ideals.

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### ORGANIZATION AND ADMINISTRATION OF MUSIC WORK IN THE JUNIOR HIGH SCHOOLS

CATHERINE M. ZISGEN, *Director of Music, Public Schools, Trenton, N. J.*

The junior school system in my city is just completing its third year of existence. However, since it is my purpose to ask for a re-organization of the music work in my own junior schools, I shall consider it a privilege to open this discussion with the hope that we may have a free expression of opinion with constructive criticism.

To quote from the address delivered by former President Miller last year:—"The Junior High School has revolutionized the music situation in some cities to such an extent that it presents problems more difficult to solve than the Senior High School." If I understand correctly, the Junior High School was organized primarily to make possible "the grouping of pupils according to their capacities and needs." In many of the Junior High Schools, however, the "capacities and needs" of the pupils along musical lines seem to have been forgotten or else they have been too long deferred. The daily session of many junior schools is six hours. Because of the distance, many pupils must leave their homes before eight o'clock in order to be on time at the opening of the session. The same amount of time is consumed on the return trip. Pupils studying applied music have very little time outside of school hours to devote to the theory and practice of their art. Unless some provision is made for such theory and practice in the seventh, eighth, and ninth grades, discouragement of music study among pupils will naturally follow. This is the crucial period. Isn't it, therefore, about time that junior school pupils were carefully grouped for musical instruction, and courses offered that would tend to develop their musical capacities to the highest level of their attainment? If this can be accomplished in the Junior High Schools I believe it will be of the solution of many of the problems that now confront us in the Senior High Schools.

The grouping plan can be more easily arranged than it at first appears. The proper distribution of time and the shifting of pupils is the main consideration. The only disadvantage that I can see is in the apportionment

of time which is usually given to the various subjects included under "shop-work", and to which apportionment of time all pupils are assigned regardless of musical aspirations or tendencies. Why should pupils who began the study of applied music in fifth and sixth grades be required to take six, or even four, hours of shop-work when entering the junior school, to the exclusion of all musical training excepting the class in "chorus singing" once a week, which in the schedule, is often a substitute for "no where else to go." To give just consideration to those pupils desiring music, the most practicable plan would be to utilize for music one-half the number of hours that are devoted to shop-work and group the music classes accordingly.

After carefully considering the time allotment I am convinced, that the organization of classes to follow the courses suggested below is not only feasible, but that such organization can be applied to any schedule:

Seventh Grade—Theory: One hour, Elective. Orchestra, Band: One hour, Elective. Special Chorus: One hour, Elective. General Chorus and Music Appreciation: One hour, Required.

Eighth Grade—Same number and kinds of Courses as suggested for Seventh Grade.

Ninth Grade—Same number and kinds of Courses as for Sevenths and Eighths.

It will be noted that by the grouping of pupils in some such definite courses as here given, there will be a great conservation of time and energy on the part of both pupils and teachers. Instead of a teacher (in a school of one thousand or twelve hundred pupils) meeting nineteen or twenty sections a week for the same meagre and general instruction in chorus singing and music appreciation, with a little orchestra practice on the side, we have only twelve sections with pupils properly classified, and four definite courses handled in a definite way. Then, too, the operation of this outline will not necessitate any increase in the teaching corps of the music department with the exception, perhaps, of an assistant who might act in the capacity of accompanist and general helper. One special teacher of music should be able to operate this schedule with ten or twelve hundred pupils divided into twelve groups. The chorus groups, certainly, will be the largest in numbers.

In measuring the size of the theory and practice classes we have omitted one important element,—the private teacher. As early as the fifth and sixth grade we should enlist the co-operation of the private teacher. Pupils entering the Junior School, and even ninth grade pupils, are not competent to judge the courses they should elect. Parents of pupils studying applied music, should be advised by the private teacher as to the capabilities of the child and the selection of courses guided thereby. The grade teacher and the supervisor can do much to bring about the desired co-operation. With some such organization of the music work in junior schools pupils will be given privileges proportionate to their talents and capabilities, with provisions made to cultivate in the least interested and less talented a better appreciation of good music, and a more intelligent understanding of that for which the art of music stands.

## (c) MUSIC APPRECIATION SECTION

*Chairman, MRS. AGNES MOORE FRYBERGER, Assistant Music Supervisor,  
Public Schools, Minneapolis, Minnesota; Instructor,  
College of Education, Minnesota University.*

*Secretary, MR. GLENN M. TINDALL, Supervisor of Music,  
Public Schools, Glen Cove, New York.*

## REPORT OF SECTION ON MUSIC APPRECIATION

MRS. AGNES M. FRYBERGER.

*Subject: The Educational Use of Reproducing Instruments.*

A composite program, presented by ten speakers, was prefaced with brief remarks by the chairman in which was made clear the underlying thought of the whole: namely, that Music Appreciation as a subject for public school curriculum must rest upon the same pedagogy and psychology as other subjects in the educational scheme. First of all, there must be suitable material; then a rational basis of grading it to the stages of child development; then its initial presentation from the standpoint of the normal child. Through this method it is hoped to eradicate the old cramming process in which the teacher fallaciously mistook knowledge for culture, and to make an appeal to the educator—an individual often far removed from the subject of music.

Under the subdivision of Primary Grades, Miss Grazella Puliver stressed development of rhythms and definite characteristics of melody, illustrating her points in a practical and convincing manner. Miss Stella Windhorst emphasized correlation of music with art and story-telling, showing actual products of the school room in drawing, printing and modelling which illustrated music heard through the phonograph.

For Grammar Grades, Mrs. Frances E. Clark associated folk music with teaching of geography and history with such force as would make the ordinary grade teacher of those subjects feel disqualified unless she associated the distinctive music of the people with her textbook material. Miss Edith Rhett illuminated the usual drill treatment of "Form" and illustrated her method of making it a natural subject for early school life. Mr. Ernest Hesser discussed a successful means of presenting operas or extracts from operas and oratorios through phonograph records and lantern slides.

Under the subdivision of junior high school, Miss Lucy K. Cole spoke of the characteristic musical needs of the adolescent age, instancing suitable types of music.

From high school experience, Miss Lucy M. Haywood related her method of presenting class room lessons and gave specific instances in which intelligent comment upon music had become literary criticism of value and style. Mr. J. Milnor Dorey gave many illustrations which showed close correspondence between literary and musical forms. He advocated Music Appreciation as a required and supplemental subject for every teacher of literature.

Under the community, Miss Inez Field Damon related her experience with the phonograph in stimulating interest in that music which should be enjoyed and understood by everyone in a community. Such effort she called a "labor of love" exercised through assemblies outside of school hours and in-

cluded in things which are worth while but for which the music supervisor is not rewarded through the school payroll. Mr. Glenn M. Tindall told of a simple and feasible plan of circulating record libraries in a school organization and a practical method of recording lessons and credits through a card system.

Following each subdivision of the program was a general and enthusiastic discussion which revealed the rapid development of this subject and fine points in its adaptation to the school room.

Upon these discussions the following deductions may be made:

1. The need of reproducing instruments in every school equipment as a factor in acquiring a general and cultural education.

2. The need of showing all teachers the close relationship of music appreciation to other subjects and furthermore how the new subject matter will vitalize the old.

3. The need of better training on the part of music supervisors for teaching the esthetic side of their subject. In this connection testimony showed that normal schools did little with music appreciation.

4. The need of "musicating" the leading educators, superintendents of school systems and makers of curricula.

The enthusiasm of the entire meeting showed determined effort to force this needed subject upon all classes, guided by the same arguments that justify any compulsory education.

It is with satisfaction that the chairman states that in this three-hour program there were no theoretical assumptions or oratorical flights, and no one saw "visions". The splendid subject was presented by those who had had actual teaching experience in the school room. It proved itself a theme upon which there is no longer need to theorize because its very definiteness and stimulating character are so immediately proven. Enthusiasm was such that one might conclude that every teacher of music appreciation considers himself a missionary and acts with the zeal of a convert; that all he asks is to prove his gospel, and, given the chance, that he will never rest as long as there are heathen in the land.

The earnestness of the meeting led to the unanimous adoption of the following argument and recommendation for consideration of officers and directors of 1920:

"Music Appreciation in the school room is of supreme importance. It begets an interest that reaches the whole community. It is the most simple, direct, and certain means of elevating musical taste. It affects *every* supervisor. Finally, owing to its broad significance, this section of the N. M. S. C. asks that Music Appreciation, considered as a standard subject in the school curriculum, be given a place on a general program at the next conference with time for discussion."

124 attended the meeting.

A few excerpts from the many excellent papers are printed below.

### GEOGRAPHY AND HISTORY

FRANCES E. CLARK, *Victor Talking Machine Co.*

All racial characteristics are dependent to a considerable degree upon climatic influences and physical environment of mountains and rivers, sea or plains, which determine in large measure, the trades, occupations, industry and mode of life of the people.

If then we wish to arrive at a clear understanding of any people, we must take into account the National life, not of the nobility but of the peasant.

The music of any people reflects these characteristics, more clearly even than their literature if we know how and where to look for it.

Obviously this leads us direct to the music of the Folk, rather than to the composer who chances to have been born in a certain country, but who by education and training may be spiritually quite of another type.

In many instances however, these composers have taken the folk music and revamped it, worked it into their compositions and produced a well recognized National school or type.

The real thing, however, is the music of the Folk and curiously enough, this racial trend is preserved much better in the Folk *dance* than in the Folk *song*.

Records of all these dances and folk songs are now obtainable and are of inestimable value in present day live teaching of the Geography of the countries and the History of their people.

(Here followed description of characteristics of many nations which are expressed in their music.)

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### MUSICAL FORM

EDITH RHETTS, *Victor Talking Machine Co.*

There is no branch of music or any other subject whose study will yield greater returns in mental habits or alertness than will intelligent and purposeful listening to phrase material of music. The interest at once becomes active and not passive. I find I am never so sure of undivided attention as when I say suddenly "Tell me how many times you hear this little tune in this whole composition (referring to the Rondino), "you can do it if you can think about one thing for two minutes and a half." The conservative principal or teacher who doesn't care for the emotional side of music instantly becomes interested when he sees the class really thinking. He even accepts the challenge to count the tunes himself and is as liable to return an incorrect answer as any third grade child. It is a constant surprise to discover over and over again that people enjoy *thinking*. It's real sport to discover and use one's own power whether it be muscles or brains.

Form is elusive in music because the points or units involved in its composition are not only intangible, but passing. There is no time when we may *hear* a piece of music in its entirety, as we may *see* a statue or building.

A musical composition consists of a number of phrases arranged according to a regular design. To compare these phrases and estimate their proportion necessitates alertness and keen observation, for when we hear a given phrase the second time we have only our mental impression of the first hearing to offer for comparison.

In the case of children no attempt should be made to notice variety given to a certain phrase in its repetition, or to designate the contrasting phrases. But they readily memorize one "little tune" and listen eagerly for it to come again.

If a child fails to recognize a tune when it recurs it is probably due to an indistinct impression of the first hearing, in which case he should be allowed to hear the first statement of the "little tune" again, as many times as necessary. But in no case should the teacher tell the child which tune he is hearing. Indeed there would be no point to such information for our interest at this time is not information about musical form, but in the development of a child's own hearing power and the growth of his mental muscle.

There are many styles or species of composition in which rhythm and movement are the principal characteristic feature. These might have any *form*, or all the same form (always bearing in mind that the expression musical form refers to structural design,—or arrangement of *phrases*).

The dance rhythms furnish excellent opportunity for ear training, or as I often say to the children "telling the time signature with your ears", and also lead directly to a very easy presentation of a suite as such, in the upper grades.

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## THE EDUCATIONAL VALUE OF REPRODUCING INSTRUMENTS IN THE HIGH SCHOOL

LUCY M. HAYWOOD, *Assistant Music Supervisor, Lincoln, Nebr.*

Of all the musical courses offered in our schools I am convinced that Musical Appreciation is the most important. The necessity of bringing the best in music to the child, in order that he may learn to listen thoughtfully and in a discriminating manner, is most apparent. In no other way will we ever become a music loving nation.

In my work in Lincoln my theoretical course is called Harmony and Appreciation, one day in the week being given over to appreciation, while upon the other days harmony is taught. On the appreciation days other students come into the classes, who not registered for harmony, but my children who are registered for the whole course declare that they get more out of their work in appreciation because they are studying harmony, and they also say that harmony means more to them because of appreciation and I am sure they are right. I also have a large class in musical history which seems to be enjoyed, at least the teacher takes the greatest pleasure in it. One day each week a program is given, based upon the period of time, or the works of the particular composer under discussion at the time. I bring them all the material I can find regarding each number, notes are taken and the whole program carefully written up and handed in, as the work of that day.

Some of the note books which I receive are a constant joy to me and the growth of the student in judgment and discrimination is often quite remarkable. For instance—the form of the Symphony has been carefully studied, and they have thoroughly enjoyed contrasting the works of Haydn, Mozart and Beethoven. The thematic development of the marvelous Fifth Symphony was a perfect revelation to them, and I venture to say, will never be forgotten.



MUSIC APPRECIATION IN THE UPPER GRADES  
ERNEST L. HESSER, *Music Director, State Normal School,  
Bowling Green, Ohio.*

The work of which I shall speak for just a moment is the study of musical forms in the upper grades. Feeling that the high school is too late a period to begin this work, because of the very large per cent of our students who never enter that institution, we begin in the seventh grade with the various vocal forms and add instrumental forms in the eighth, explaining them and then illustrating with the best examples on the talking machine. Possibly the larger vocal forms of Grand Opera and Oratorio proved the most interesting. In the study of grand opera the component parts were considered, viz., the libretto, score, prelude, prologue, aria, recitative, duo, trio, quartette, chorus, ballet, intermezzo, etc. Each part was explained and then illustrated. After all the parts have been thoroughly gone over then we give as nearly as possible an opera without the real singers and action. Be careful in the choice of opera, for many opera stories are not for boys and girls. We usually have taken the opera "Lohengrin" for this work. The story of the opera is told to the children, act by act, and accompanying the story the scenes from the opera are thrown on the screen and with the scene the principal musical numbers that are recorded by the reproducing instruments. I experienced some difficulty in getting the colored slides to illustrate the various scenes. I had to have them made especially for this work.

The component parts of oratorio are taken up as in opera and are explained with illustrations on the reproducing instrument. Note books were kept.

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MUSIC AND LITERATURE

J. MILNOR DOREY, *Educational Dept., Columbia Graphophone Co.*

The Music Supervisor and the English teacher should co-operate in every way. Both should understand the terminology and literature of each other's department, because the content, aim, and teaching method of both literature and music are in many respects identical. Poetry, fiction, and the drama possess much in common: terminology, form, objective and subjective content, and appeal to the ear.

This co-operation may comprise conference as to musical settings of poetry and other literature for class study; the intelligent planning of school programs so that the literary and musical selections reinforce each other; the study together of the literary and musical possibilities of school dramatics so that, aided by the art and crafts departments of the school, the quality of dramatic productions in school may be elevated and the drama be of some real educational service to the pupils and to the community.

*Poetry, Fiction, Drama*, the three departments of esthetic knowledge are affected alike by literature and music. Both interpret the emotional life of man. The word "Literature" is a misnomer, a word coined in an age of criticism long after "literature" had, like music, been making its appeal to the ear. "The letter killeth."

The *Structure and Instrumentation* of Poetry, Fiction, the Drama, and Music are in many respects identical, and they mutually reinforce each other.

A. *Poetry*: The Oratorio is a musical epic. The Concerto is didactic poetry. The Overture is an ode, a pastoral, or even *vers libre*. The Tone Poem is a sonnet. The Aria is a dramatic poem. The Symphonic Poem is an idyll. Songs, Hymns, and Ballads are synonymous in music and literature. Incidental Music are descriptive sketches. Rhythm (tempo, accent, cadence) is the basis of music and poetry. Rhyme is merely the alliteration of consonant sounds. Musical form and stanzaic structure are identical. Both music and poetry have tone color,—sounds, phrases, musical analogies and effects corresponding with words, phrases, and figures of speech in poetry. Both have objective and subjective aim and content. Both have their grammar and rhetoric.

B. *Fiction*: The Fugue is dialogue set to music. The Sonata is a compressed novel. The Etude and the Suite is a sketch or a short story.

C. *Drama*: The Opera is lyric drama. The Symphony is comedy or tragedy.

The phonograph should be used in the class room for illustration and exposition, and on the stage in the productions for the songs, dances, and incidental music.

*Example*: "Macbeth" and the "Fifth Symphony" of Beethoven may be studied together. The theme, the struggle of a soul against fate, is the same in each. The four movements of the symphony correspond roughly with the five acts of the play. The Allegro, exposition, corresponds with Act I where the characters and theme are introduced; the Andante, working out, corresponds with Act II and part of Act III where the rising action of the play is developed; The Scherzo, turning point, corresponds with the rest of Act III and part of Act IV where the plot changes and the falling action begins; the Presto, resolution of forces, corresponds with Act V, the denouement of the play, and shows the force of Nemesis.

Employ the suggested incidental music to help interpret the descriptive passages in the novels of Blackmore, Hardy, Scott, Dickens, Stevenson, Eliot, Hugo, Balzac, etc. Make them useful for suggesting topics for oral and written composition.

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## OPPORTUNITIES FOR CULTIVATION OF MUSIC APPRECIATION IN THE COMMUNITY.

INEZ FIELD DAMON, *Supervisor of Music, Public Schools, Schenectady, N. Y.*

1. A community class in Music Appreciation, meeting one evening a week during the winter. Fee, 25 cents per evening. Class open to everybody. Musical illustrations by records—one hundred dollars worth of them bought by High School orchestra with money earned by giving concerts—and by local musicians. Money taken in went for additional records and to pay musicians. Class an unqualified success.

2. Community sings organized throughout the city. Numbers from famous masterpieces given by record or by assisting musicians, with brief descriptions of the work and its composer. This work related to the work of chorus when possible, as, for instance, chorus sings "Soldiers' Chorus" and a record of "Jewel Song" is given.

3. When Symphony Orchestra plays in town, a copy of program is procured in advance, and an "Analysis Recital" is given to which everybody is invited. The numbers are taken, one at a time, and discussed as to

history, origin, aim, structure and significance. Thematic structure etc. is developed through use of talking machine and piano.

4. Children in school not only hear records of best music, but have them, with their related context, explained and discussed. They are encouraged to talk of it at home, and to choose suitable records for their home machines. They frequently relate that "father" was asked to buy such and such a record, with which they had become familiar in school, and that "he did" and that "they all like it."

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## MATERIAL USED IN A CIRCULATING LIBRARY SYSTEM OF TALKING MACHINE RECORDS.

*A Summary Outline by GLENN M. TINDALL, Supervisor  
of Music, Glen Cove, N. Y.*

- A. Material and supplies necessary for Music Appreciation.
  1. Reproducing instruments.
  2. Suitable records.
  3. Accessories for talking machine, such as needles, etc.
- B. Desirable supplies to be used in distribution of records.
  1. Record cabinets. (a) Large one for central office, records to be arranged in numerical order. (b) Small cabinets in the principal's office of the various buildings; records to be arranged each week according to grades. (c) Cabinet in distributing office, with a section set aside for each building's outgoing and incoming records.
  2. Carrying cases. (a) Reliable boy to be sent by the principal on Monday at 9 and Friday at 3. (The distribution of records from the central office may be in the hands of the orchestra librarian, or any dependable student.)
  3. Envelopes for the records. (a) Heavy manilla envelopes preferred. (b) Printing of blank form on each envelope desired. I. For convenience of Principal in the building. II. To assist teacher in finding the suggestions concerning the presentation of the lesson.
  4. Invoice slips to accompany the records when sent from the central office to a grade school building, and then to be returned with the records.
- C. Material for administration of plans. Card index of
  1. Talking machine records, each record listed separately.
  2. Outlines of the course, a card for each week, by grades.
  3. Lesson schedules, giving the day and hour of lesson presented in each room. (By buildings.)
4. Record distribution, by buildings. (Entire year.)
5. Record distribution, by weeks. (Entire city.)
6. Teachers' Report Blank—for all music work, with space to designate records used (by numbers).
- D. Material used to assist the teacher in instruction.
  1. Mimeographed copy of outlines of work, including general instructions regarding the course, references to other information helpful in presentation of the lesson, etc.

2. Reference books and pamphlets, in the building offices. (a) Listening Lessons—Fryberger. (b) Books and bulletins issued by Talking Machine Companies. (c) Mimeograph articles by the supervisor.

#### (d) SCHOOL SURVEY SECTION.

*Chairman, CHARLES H. FARNSWORTH, Associate Professor of Music Teachers' College, Columbia University, New York City.*  
*Secretary, MISS THERESA WILD, Cedar Falls, Iowa.*

*Subject: "A consideration of the answers to the questionnaire on "Where to Look for Results of Instruction in School Music."*

The report that is to be presented to you at this time is really a continuation of the work that was begun last year. At the Evansville meeting, the question of making a music survey was discussed, taking up both the importance of the question and the way it should be approached. At that time, an attempt was made to get the opinion of those present as to where we should look for the results of music teaching; how we should estimate the relative worth of such results; and what should be included under the term "Means of Instruction."

The length of time available at the meeting, was not sufficient to accomplish this and it was decided to recast the questions making them as simple and fundamental as possible and to send them out in the form of a questionnaire to all the members of the Association. This was done and the present report is based upon the replies received. Four hundred questionnaires were sent out, over sixty responses came in, fifty-seven reaching me in time to be included in the tabulation. Aside from this group, Superintendent Payne of St. Louis tried out the questionnaire with a group of local teachers and sent me thirty replies. I have tabulated these separately so as to see how the two groups compare. A good introduction to what is presented will be found on page 112 of the Proceedings of the Music Supervisors' National Conference for 1918.

While it would have been much more satisfactory to have had a larger number of replies, the fact that the results of the supervisors' answers and those of the smaller group of St. Louis teachers show a close resemblance, indicates that the answers are fairly characteristic of what would have been received from a larger group.

School boards, principals, superintendents, by their authoritative positions are now determining policies with reference to music, not only as to the expenditure of money but of time. Both time and money are appropriated on the basis of what these gentlemen consider worthy of the subject, individual opinion largely settling these questions. It would seem that one of the most vital problems for all supervisors would be to have such opinions as authoritative as possible. One way to get such authority is through the combined opinion of experts. Such opinion is more or less based on experience and thus indicates facts. In order to get such a combined judgment it is necessary to formulate opinions into statements showing preference in a percent form thus making it possible to express judgments in a quantitative way.

The questions sent out were the following. First, "What do you consider to be the relative value of school music instruction as evinced

by changes in the musical life of the pupils *in school* as compared with *out of school*?" Here two fields of work are compared. That which happens *in school* is under the guidance and observation of the supervisor. That which happens *out of school* is to be the result of the training received in school. One would naturally say that while it is important to see changes during the few years of school life, especially at such a critical period, it is still more important to have the music bear fruit socially in the everyday home life of the child lasting on into his maturer life. Keeping in mind the question that we are simply wishing to gain an opinion as to which is more important, results *in school* or *out of school* let us turn to the diagram indicating the answers.\* We shall find a wide difference of opinion with the mean at about 70, that is: half of those making the report would give 70 or more for results observed *in school*.

The significance of this question will be realized if one imagines experts starting out to survey the music of a school. They would come to the school, hear the various exercises, look over reports, give examinations and tests. But they would not be satisfied with such a result alone, however effective a showing the pupils made. They would say, "After all school is a preparation for life and we want to see how what you do is really bearing fruit."

The statement that if the children read well, sing well and enjoy their music *in school* that the *out of school* results will necessarily follow is a theoretical assumption. If there is any one thing that modern psychology is emphasizing, it is, that we should be cautious with reference to inferring the transfer of training. If we wish to apply what we are teaching, teach it in an applied form. This is the principle back of the project idea in teaching. If we want the children to use their music in their homes, make it part of their lives, we must see to it that they get suitable material, capable of being presented under home and social conditions, and suggestions and advice as to how to go ahead to get results. In reading, in arithmetic, in all the practical art subjects, a constant attempt is made to do the work in forms that will be acceptable in practical life. Is it too much to expect that a similar attention should be paid with reference to the music we are teaching? Those conducting the survey will turn to the community and see what is happening there. Such a practical survey of the result of school music teaching would be nothing more than what the community would expect as a result of their investment, and that such an ultimate test should be made no practical person would deny.

If the first question then, is to consist of dividing the field into *in school* and *out of school* results, the second question should be, how shall we divide the results of *in school* work in order to conduct comparisons and determine our standards? Music, unlike any other study, with perhaps the exception of some forms of physical training and dancing, can be carried on in collective form, giving the maximum of such social results under such conditions; or it may be pursued with special reference to individual results. It might seem, at first glance, that if the individual results were well done, the collective would take care of itself. While in a general way this is true, there is a collective way of working that the individually trained person may lack. Yet it must be remembered that collective work, more than anything else, is capable of giving social results far beyond any-

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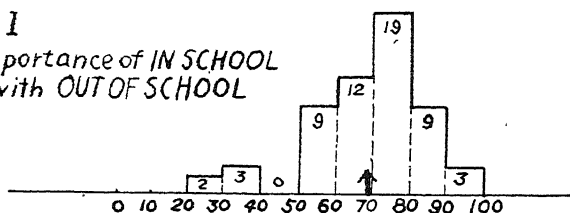
\*See plate on next page.

## Graphs Illustrating the Replies to the Questions of CAPTION A.

These illustrations show only the first of each pair of comparisons. The second is necessarily the opposite of that given.

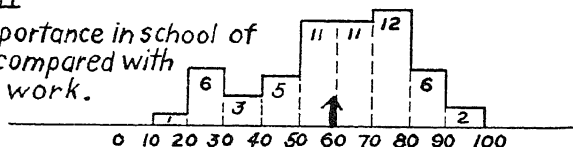
### Question I

Relative importance of *IN SCHOOL* compared with *OUT OF SCHOOL* results.



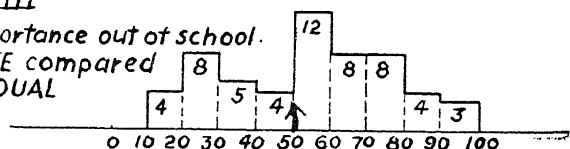
### Question II

Relative importance in school of *COLLECTIVE* compared with *INDIVIDUAL* work.



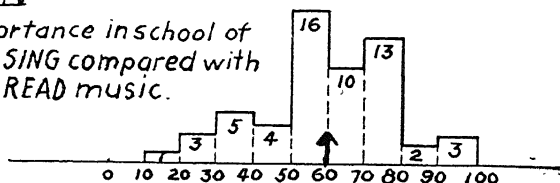
### Question III

Relative importance out of school of *COLLECTIVE* compared with *INDIVIDUAL* work.



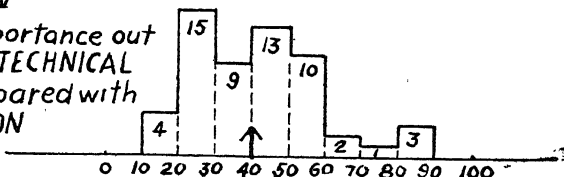
### Question IV

Relative importance in school of *LEARNING TO SING* compared with *LEARNING TO READ* music.



### Question V

Relative importance out of school of *TECHNICAL WORK* compared with *APPRECIATION WORK*.



thing that the individual results can give. This is one of the main motives for conducting music in schools. It should be borne in mind that a great many of the children never go beyond the seventh grade and whatever attachment for music they get must be given during the time they are in school. A compromise that will take care of the needs of the children who will drop out after the early grades, and the training that would be of value to those who will be likely to remain and benefit by this early technic, is essential.

Here is an opportunity for a real difference of opinion. Those who are looking at music for its immediate social results, would emphasize, especially in the early grades, collective work; learning to sing songs for the fun of it. While those who are looking on the work of the early grades largely as a preparation for collective work to be done later, would be quite likely to reduce the time given to song singing, largely from imitation, and change the method employed, in order to get in more intensive individual training in notation, so that harmonic singing in parts may be accomplished later.

If we turn to the diagram, we find a much greater difference of opinion. Here, nearly half, twenty-six out of the fifty-seven would give 50% to the emphasis on *Collective Work*, and thirty-one or a little more than half, give 50% to the emphasis on *Individual Work*. The scattering nature of the vote shows a wide difference of opinion as to where we should look for results in collective as compared with individual singing. In the vote from the St. Louis teachers we find the collective emphasis still higher and we don't reach the mean until we get between 70 and 80. Quite a decided number put their preferences above 90. This shows that this particular group of teachers would emphasize collective results over individual. *Individual Work* is ordinarily looked on, in the grades, as rather technical notation work. Where it is done effectively it lays the basis for effective part singing in the upper grades and high school. On the other hand, stressing individual notation work cuts out much opportunity for free singing and one can easily understand why grade teachers show a higher percent towards collective work.

If this distinction holds true between *collective* and *individual work, in school*, it would also hold true in results seen *out of school*. Question three takes this into consideration. Since we are dealing with facts difficult to estimate and measure, our judgments must be more in the nature of allowances on the basis of experience, somewhat as is done in estimating the wear and tear of equipment incident to carrying on business. Difficult as the measurement is, the necessity to keep the distinction in mind while carrying on school work is important in order to determine the kind of work that will be done.

In looking at the diagram we find such a wide variation in judgment that the only certain thing about it is the variation itself. The mean in this case is about 50. While there are more between 50 and 60, they are fairly evenly distributed with reference to both the lower and upper numbers.

Question four, like question two, has to do entirely with what goes on *in school* and tends to modify our methods of work. This is perhaps the most vital question in our public school work and those who visit schools realize how different the standards are. Some towns emphasize music reading and make their most effective showing musically in their upper

grades and high schools, while others put greater stress on singing effectively. The latter schools get the material over to the pupils as much as possible by note, but do not hesitate to help them when necessary, even at the risk of lowering their technical efficiency in reading, for the sake of getting more rapid results in effective singing, especially in the elementary and grammar grades. Such schools prefer to sacrifice good reading material for material that is more musical often introducing modulations and rhythms that are beyond the capacity of children to figure out by notation but simple enough if taught by ear. They are more anxious that the pupils shall sing some fine songs than that they shall be able to read. If we look at the diagram we find that those voting would put the mean at about 60. But the difference on either side is great and runs into extremes showing that supervisors are not agreed as to how they would like to have their work judged.

In putting the question *learning to sing*, it was not the intention to emphasize *learning to sing* in the sense of voice culture especially for resonance such as a mature person learns who goes to a vocal teacher. There is, however, a big field of work in *learning to sing*, this side of attempting to develop a resonant voice. In fact, the most important and perhaps the most artistic side of learning to sing may be practiced by any child with a normal voice. The work consists in memorizing, singing with good articulation and with thought as to the rendering of the meaning of the words. These are all accomplishments well within the scope of the child's intelligence if the songs are wisely selected, and present unlimited artistic possibilities.

The fifth question is much like the third and was an attempt to get opinions as to what, on the whole, should be the emphasis that supervisors would place on what happened musically *out of school*. Its value is only indicative of the kind of stress we should put on what we do in order to get the results desired. This finishes the questions of Caption A and covers the ground that was discussed at the conference. However, as those who answered the questionnaire sent in their replies for Caption B as well, perhaps it would be of interest to briefly describe the results though the question of expense prevents us from showing the diagrams.

Caption B, *Equipment and Curriculum* have their means at about 25% each, while *Teaching Staff* is put at 50. The decisions on these questions are much more unanimous. It is much the same though not quite as striking in question two, which compares the relative value of *Printed Material*, *Instruments*, and *Auditorium Facilities*. Here the *Printed Material* has about 50% while the other two have about 25% each.

Question three is an attempt to gather opinion on the relative importance of the quantity of time given to music as compared with its place in the curriculum; for instance, favorable or unfavorable for good singing work. The results were much more scattered than in the others but the mean was fairly decisive at about 50 showing that a favorable place in the day for the singing was nearly as important a factor as the amount of time given.

Question four, as to the comparison of the work of the *Grade Teacher* and the *Supervisor*, puts the mean near 50 showing how important in the opinion of supervisors is the work of the *Grade Teacher*. In question five, we have again three items to compare, *Natural Endowment*, *Training*



in Music, and Skill in Instruction. *Natural Endowment* and *Training in Music* take about 25% each, while *Skill in Instruction* that is, ability to manage a room, to get the thing over, as they say, about 50.

Question six considers the same three questions but this time with reference to the supervisors and special teachers themselves and shows that here more weight is given to *Natural Endowment*, about 30. To *Professional Training* is given another 30 and about 40 for *Ability as a Leader*. The distinctions between five and six, the one as regards the grade teacher and the other the supervisor is extremely interesting and seems on the whole well taken.

The answers to the questionnaire show that there is a wide difference of opinion among supervisors, first, as to the kind and the relative value of the results they aim to accomplish; second, as to the emphasis to be placed on the various aspects of their work, such as *Collective* or *Individual*, *Singing*, or *Reading*, *Technical* or *Appreciative*. The mean reached on each question is well worth while. The next question is to see if detailed study, like conducting an investigation of these subjects, in specific localities would lead to results that would bring about a greater unanimity of opinion, thus giving authoritative standards as guides for those who are to survey school music.

The following is the report of the secretary of the conference, Miss Theresa F. Wilde:

Dr. John R. Withers, Superintendent of Schools, spoke on a vital topic, "Where Music belongs in the general scheme of educational values." He introduced his subject by saying that the purpose of the survey, which the committee is conducting, is to show school presidents and superintendents where the educational values of music lie, and for this reason, every music supervisor should be vitally interested, and should help the survey along by co-operating with the committee.

Dr. Withers said in part,

"There are two sets of values in education,—first those that belong primarily to the feeling side of consciousness, and second, those which have to do with behavior. The first, subjective and individual, are aesthetic and social; the second include knowledge and skill.

From the standpoint of music education these primary values have to do with the disposition of the individual to use, that is, to hear, to enjoy music, while the secondary values have to do with the tendency and the ability to produce music. If secondary values are stressed in music teaching, the school will train producers; whereas, if the primary values are emphasized, the school will turn out users, appreciators of music.

Which is important? Which should be the problem of the school? Clearly emphasis should be placed on the user's side. Some training in producing,—singing and playing,—aids the user in his enjoyment consequently some technic should be taught, but only as a means to an end.

Unless in school training in musical enjoyment functions *out of school*, its place in the curriculum cannot be justified. In the study and teaching of appreciation we must recognize the importance of psychology. Our disposition to make pupils analyze their enjoyment of literature, art, and music, often makes them hate the thing we are trying to teach. (Dr.

Withers gave a vivid illustration of his young son's study of *Ivanhoe*.) The greatest care must be exercised against killing real appreciation by too much analysis.

Teachers of music will do well to keep in mind that knowledge and skill have only a secondary place in our scheme of educational values,—that primary values have to do with the feeling side of consciousness, and that therefore the first duty of the school in music education is to train, not producers, but appreciators of music."

Dr. Withers has shown a keen interest in public school music and has great faith in its possibilities. All who heard his excellent address felt that if music teachers over the country had the sympathetic co-operation of educators holding positions similar to that held by Dr. Withers, school music could much more easily prove its real worth in education.

The morning's discussion resulted in the following recommendations:

(1) That the entire conference be made familiar with the problems and the progress of the work of the Standing Committee on School Survey.

(2) That in place of a sectional round table at the Conference meeting next year, one entire session be devoted to a discussion of the survey.

(3) That a series of concrete tests based on the different points in the questionnaire, be prepared by the Survey Committee; that these be tried out by members of the conference in their respective schools, the results tabulated and sent to the committee.

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#### (e) SECTION ON TRAINING OF MUSIC SUPERVISORS AND GRADE TEACHERS

*Chairman, MISS ALICE C. INSKEEL, Supervisor of Music, Public Schools,  
Director of Public School Music Department, Coe College,  
Cedar Rapids, Iowa.*

The spirit pervading all papers and discussions in the round table on "The Training of the Supervisor and The Grade Teacher", was certainly typified in the song chosen by Mr. Miller of Rochester for the opening chorus of this convention. "O send out Thy Light and Thy Truth, let them lead me." Lead to higher ideals, loftier aims and purposes, a striving for greater educational attainment and preparation.

The need for the standardization of required qualifications for accredited supervision seemed paramount: (1) That a supervisor, should at least have a High School education and if possible two years in a college of liberal arts with specific musical training; (2) That he should have a working knowledge of pedagogy and through the art of questioning and lesson plan be able to gain the "teaching respect" (if I may so express it) of the grade teacher; (3) That he should have a ready ear to detect and correct specific defects in tone production and in incorrect reading.

Mr. Gantvoort, of Cincinnati, made the very pertinent suggestion that the best way to test the ability of the student supervisor was to send him out into community activities where he must "sink or swim"; where he must prove his worth. It was further suggested that the supervisor must feel the importance of his subject; the reason for the faith within him. Else how could he convert the High School Principal and Superintendent to realization of music's proper place in the school curriculum?

Mr. Meissner's article in the Music Supervisors' National Conference 1918 Year Book was suggested as containing the best "talking points" on this subject now in print.

Mr. Beach, of Emporia, Kansas, made the suggestion that the meeting of the M. S. N. C. be held in conjunction with the National Superintendents' meeting, in order to impress upon the Superintendents of this country music's place in the general educational curriculum.

The question of departmental work through all grades was discussed; all agreed that departmental work seemed necessary for 6th, 7th and 8th grades, but many felt it unwise to take the music work from the regular teacher of the lower grades.

After discussing the question of teachers' meetings and the subject matter to be covered in the training of the grade teacher, the idea seemed to prevail that the grade teacher should be taught to "do it", that is, to sing the material, and trust to her own teaching experience to suggest to her methods of presentation.

It seemed not too much to require that the grade teacher be expected to sing and to read music demanded of 4th and 5th grade children.

#### THE TRAINING OF THE SUPERVISOR.

ARNOLD J. GANTVOORT, *Principal, Department Public School Music and Director of Sight Singing Classes, College of Music of Cincinnati, O.*

I have divided my subject into four rather unequal parts; headed: (1) Preparation by general education; (2) Preparation by general musical education; (3) Preparation by means of special education, and (4) General adaptability and natural ability, which may or may not be considered special preparation.

##### *Preparation by General Education*

The ideal supervisor should have a high school education, with possibly one or two years in a College of Liberal Arts, whose curriculum will allow its special music students sufficient time for the special *music* education necessary to the ideal future supervisor. I do not ask for a complete university or college education, because while all advanced education is desirable in the ideal supervisor, a specialist such as an ideal music supervisor must be, will find it difficult to devote sufficient time for *musical* preparation if he takes all the work demanded by the curriculum of the usual College of Liberal Arts. The general education should be as general as possible, for in my experience as public school music supervisor during more than thirty years, I have never yet found any knowledge of whatever kind useless for the purpose of comparison or illustration in my work.

##### *Preparation by General Musical Education*

The preparation of the ideal music supervisor should include wide general musical knowledge of every kind, which should include (1) sufficient piano study to enable him to play at least ordinary piano accompaniments "prima vista", and more difficult ones after some study, in order that he may be able to *show* student accompanists *how* the accompaniment *should* be played, should also be able to play the voice parts from the vocal score in such a manner as to bring out strongly any particular voice part for the chorus to hear, while at the same time the other voice parts are heard, a quality many accompanists do not possess.

The general musical knowledge should also include (2) ability to sing correctly *prima vista*, the greater portion of any voice part of a modern composition containing all sorts of modulations, (3) Furthermore the ideal supervisor should be so thoroughly prepared as to be able to tell, when the whole chorus is singing, which voice part made a mistake, and of what the mistake consisted. Who has not experienced and resented the wasting of the time and the energies of a chorus, by the indefinite statement of the director: "That was not right, Do it again" without stating who and what was wrong. Ability to do this can only be acquired by (4) a thorough knowledge of harmony, such a knowledge would also (5) enable him to harmonize any melody which is to be sung by any of the four voices. (6) A good working knowledge of two and three part counterpoint is also vitally necessary to the ideal music supervisor in order that he may be able to write illustrations for his class, examples of independent part-singing for the first studies of this interesting work, which usually consists of parallel motion of the voices in thirds and sixths, while if prompt good results are to be obtained it *should* consist of contrapuntal voice work. (7) A comprehensive knowledge of music history and the development of the musical art upon which he may base his ideas of the musical development of his classes, and for the purposes of interesting comment upon the music to be studied. One of our great psychologists has stated that the development of the child is but a repetition of the development of the whole race. Our methods of teaching should, therefore, be based upon the history of the musical development of the race. (8) While it is too much to expect of even the ideal music supervisor the ability to play upon *all* the musical instruments of the orchestra, he should know how to *tune* the stringed instruments for pupils and to teach them how to do so and should know the musical principles of the construction of all the other instruments of the orchestra, the woodwinds and the brasses. (9) He should be able to make simple orchestral scores of arrangements of accompaniments to songs and choruses in case these are not obtainable. To do this he should know the keys of the various transposing instruments used in the orchestras, such as the horns, cornets, and clarinets. More or less ability in score reading (preferably more) is another essential qualification of the future ideal music supervisor. This is not so difficult to acquire as it seems at first, and can be learned by any one who can readily read a four part vocal score, for the orchestra is also divided into separate choirs.

#### *Preparation by Means of Special Education*

The special education of the ideal music supervisor should consist of a working knowledge of pedagogy as applied to the teaching of music to children, based upon psychological foundations, for such knowledge will furnish the basis of all the methods for presenting the various lectural points in the music education of children. Upon this subject I might enlarge to an unusual degree, but I deem this to be unnecessary before an audience of this kind and I therefore shall say no more on that subject. Sufficient vocal study for the attainment of the ability to emit a pure tone, and for the conservation and development of the voices of the children and of whatever voice the supervisor may possess; after experiencing Dr. Seashore's test, I should like to add a working knowledge of these tests applied from a musician's standpoint, in addition to this attendance and musical observation at concerts and recitals *ad infinitum*, for the attainment of musical

ideals and standards. The preparation of supervisors in many schools seems to place but little stress on this very necessary preparation of the ideal mature music supervisor, who should unquestionably possess a comprehensive knowledge of music of all kinds—classical and modern.

#### *General Adaptability and Natural Ability*

Natural ability and adaptability as stated before, hardly comes under the heading of preparation, except as has been said by a very witty man, who said that if one wishes to prepare for any profession, he should select his grandparents. Still a certain amount of preparation *can* be given the future ideal music supervisor even in that direction, as for instance the acquirement of a feeling of leadership. This may be obtained by thrusting the candidate who possesses the required knowledge into a situation where he must sink or swim through his ability to lead. Another point of natural ability is sufficient voice and a well trained ear, both of which can at least be developed from a very small germ through proper training.

A love of children and of school work can also be developed through the instilling of high ideals of the lofty calling of the ideal music supervisor, and the further instilling of the greatest thing in the world, the desire to be of service to others, and thus to make the world better for our presence. Last of all, but not least, the future supervisor should be a good "mixer", able to meet other people on their own ground, by the realization of the value of other callings in the development of mankind. Every bit of knowledge of all kinds of things that can put one in touch with his fellow-men is also useful. So many musicians live in a plane of their own, whose sides do not touch the planes of other human beings, and, therefore, live in a sort of isolation in their community. This does not mean that one is to make one's self "common" except in the common things, of the social unit. The supervisor who can do this shows himself to be of the same clay as others, and therefore a part of the social unit, but with a certain development in his own special work that lifts him up above his fellows when it comes to anything pertaining to musical knowledge or performance. It is only by taking his part in the other social interests and life of a community that the ideal music supervisor of the future can expect to obtain the highest altitude of usefulness to his fellow citizens.

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#### THE TRAINING OF THE MUSIC SUPERVISOR

JULIA E. CRANE, *Head of the Department of Music, State Normal School, and Principal of the Crane Normal Institute of Music, Potsdam, N. Y.*

The fact that a Music Supervisor should be a musician and a teacher, as well as a complete executive officer, will not, I am sure be questioned by anyone, and if in the few moments I am allowed, I do not again mention these points, I hope I shall not be interpreted as thinking lightly of their importance. Quite the contrary, I consider them so important that I take it for granted that no student is admitted to a Training School for Supervisors who does not possess sufficient natural talent to give promise of the possibility of broad development and ultimate achievement of excellence along these lines.

There is, however, a matter of great importance which has received little attention, that seems to me vital to the success of a Supervisor of Music. The position of the Supervisor is one of grave responsibility, not

alone because of the subject she teaches, but also because of her relation to the Superintendent, the various Principals and the grade teachers.

I know one Supervisor who takes such an interest in the general education of the children, that those who play in the orchestra, or do other special work in music, are proud to be students of the highest grade in scholarship, and vie with the rest of the school to prove that the members of the orchestra and the Glee Clubs can hold first rank.

Perhaps you will feel that the Supervisors who have such an influence over the pupils were born, not trained to this kind of excellence. Even though I acknowledge this to be the case in some instances, I am still firmly convinced that there are opportunities which should be found in all Training Schools for Supervisors which will awaken those in training to a recognition of the unique position which they will hold, and to the necessity for seeing education as a whole in order to fit music into its place.

Music has held a position not unlike that held before the war by the United States in the world of Nations, a position of isolation. It has felt itself perfectly capable of living unto itself, making its own way in the world, and paying its own bills, asking no odds of any one. But in spite of its isolation, in spite of the protest of many of its sons and daughters, in spite of the opposition of the musical press, music has become mixed up with the schools and once in the school, it belongs to the masses, not to the aristocracy of art alone.

The daring creed of this Association which declares that every child should be educated in music—at public expense, must be based on the ground that the musical development of the youth will function in the life of the community for the general good or it hasn't a leg to stand on. The Supervisor of Music must then know the needs of the community, must know the relation of the school to the community, must see the trend of modern education and realize his own relation to the work which the schools must do in order to reach their goal.

What can be done for Supervisors-to-be in the schools where they are trained? The observer and practice teacher in the model school should perform as many of the duties of the grade teacher as possible, keeping attendance, making reports and attending to many other duties equivalent to making her really an assistant to the grade teacher.

Then the problems of the High School should be shared with the pupil teachers. No one should enter the field as a Supervisor who has not seen the High School from the teacher's standpoint. And it is not the music in the High School that requires exclusive attention, but the relation of the music to the rest of the schedule, the reaction of the music upon the life of the school, both scholastic and social.

Perhaps we may sum up the whole matter by saying that those who are being trained to become Supervisors of Music should be initiated into as many of the secrets of school management as possible, not merely by a "course in school management" but by taking actual part in the work of the school.

Until Music Supervisors realize that their work is an integral part of a great whole and that it has not served its purpose until it acts in harmony with the other parts of that whole, it is certain that music will never take its rightful place in the scheme of education.

Because this seems so clear to me, I am ready to insist that nothing is more important in the training of the Music Supervisor than opportunities which teach him the needs of the school and how to co-operate with the other officers and teachers to supply these needs: opportunities which teach him how to sacrifice self for the general good, as well as how to insist upon the proper recognition of music that it may hold its place as an essential element in education and not be a sidetrack leading nowhere and with no vital contact with the real purpose of education.

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### THE MUSIC TRAINING OF GRADE TEACHERS.

MARY M. CONWAY, *Supervisor of Music, Public Schools, New Orleans, La.*

I assume that it is generally conceded that in a large system of city schools the music training of the grade teacher is a factor of paramount importance in the success of the music work. By virtue of conditions that permit close co-relation with the other subjects in the curriculum music may be made in his hands the living thing it should be. I have seen geography lessons made of real and personal interest by singing or listening to the music of the country under discussion; penmanship, drawing, history, language, reading, physical culture, mathematics, hygiene—indeed every subject of the fourteen or more that the trained teacher is expected to teach in an efficient manner may be made more effective by a teacher inspired by the message that music can bring to all of these.

To develop this ideal is the mission of the Normal school and with ever increasing competency this is being done every day. Yet so much remains to be done! We are fortunate in having in New Orleans a City Normal school for the training of prospective grade teachers, where excellent opportunities are afforded for instruction, observation, actual classroom experience and constructive criticism and yet the two years course must be supplemented by teachers' meetings and special conferences after the teacher becomes a member of a faculty. The first year class or Juniors are given 90 minutes of instruction in subject matter per week for 32 weeks; the second year, or Seniors, 135 minutes per week, for 23 weeks, of methods and nine weeks of field work or practice work under supervision with frequent conferences and discussion of submitted lesson plans. The number in each class averages about fifteen; that is the entire junior class is divided into groups of not more than fifteen, likewise the seniors.

Under expert supervision these young people do very good work when appointed to regular positions and in the normal school have learned to love music for its own sake through the course in appreciation to which ten minutes of each lesson is given.

But the larger problem is the wholly untrained or poorly trained grade teacher who forms a part of all school systems of which I know anything. What shall be done with these teachers? How shall we reach them most quickly and effectively? Is it through teachers' meetings, individual conferences, Saturday morning classes, required Summer School work in music and methods, institutes, etc?

What are the important points to emphasize so as to eliminate waste? Should it be general subject matter in music or specific methods in the grade taught? Shall we awaken interest by beginning with appreciation

of music and permitting an exchange of work by this teacher with some other teacher with better equipment? All these are problems that I think it would be helpful to discuss now.

Before beginning this discussion I should like to know if the committee suggested by the section meeting in 1917 has formulated any definite plan for a standard course of study in Normal Schools and a minimum amount of time for music in the Normal school?

Is this Normal Section a permanent organization of the National body?

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ADDRESS BY REPRESENTATIVE OF THE EASTERN MUSIC  
SUPERVISORS' CONFERENCE.

HOWARD C. DAVIS, *Supervisor of Music, Public Schools, Yonkers, N. Y.,  
Vice-President Eastern Music Supervisors' Conference.*

(Delivered at the Wednesday evening banquet.)

Mr. President and Members of the Conference:

I do not know how much Mr. Brown told you last year of the events and reasons which led up to the founding of the Eastern Music Supervisors' Conference but I trust you will pardon me if I repeat anything which he said. You will also understand, I trust, that while I am speaking for the Eastern people, I have not been in any way instructed what to say by the Board and my remarks possibly may be said to represent and reflect the original plans and ideals of the meeting at Nantasket in May 1917.

For a long time it was very apparent from the small number who were able to go from the East to the national meetings that the very people who needed contact with the larger things of our profession were the ones who were being served most illy. In view of this fact and the inability of the national body to come to us it was deemed wise to organize a separate association. The matter was first discussed at a meeting of the Pulse Club in Boston in November 1916 and from that year the Nantasket meeting. Let me say with the utmost emphasis and kindness, that not in any of the meetings was it suggested that our body be any but the most friendly toward the national organization. It was distinctly stated at the first meeting for organization that one of our cardinal principles should be our spirit of co-operation with the national body. This principle has been sedulously adhered to and it always will be. It is, moreover, an integral part of our constitution which I will quote in the course of my remarks.

There were, naturally, particular reasons for our organizing and possibly they may be best presented in a clause from our new constitution, which, with your permission, I will read.

ARTICLE II.—PURPOSE.

"Its purpose shall be three-fold: Educational, Protective and Social; educational, in placing before its members the most approved pedagogical thought relating to their own and kindred professions; protective, in bettering general teaching conditions, in extending the sphere of influence of its members through the prestige of the organization and in securing a wider recognition of the value of Music as a major subject; social, in promoting good fellowship and encouragement among its members."

Specifically, our great aim is to reach the small supervisor, these in places off the beaten track. They need us and it is our desire to meet their



problems very intimately with a great deal of class-room demonstration, discussion, definite propaganda through our paper and by correspondence. We also have problems peculiar to the East. We have the cold, Eastern conservatism to combat. That is peculiarly ours and I don't imagine you want it. We sometimes call it "Cold roast Boston." This is typical of what I would call our local problems.

We also feel very definitely that our conference to succeed along right lines should be a clinic where all schools of thought may be represented. None of us feel that all the knowledge of the ages is contained in our particular little scheme. We want to see the other fellow work and make it go if he can.

While our membership is largely of New England, we are especially anxious that we be known as the Eastern Conference and as such desirous of serving everyone from Newfoundland to Florida.

I shall now say something which may make you laugh. We intend to make use of our ladies of whom we have a large number of really eminent ability. I am not saying this in any perfunctory way or with the desire to court their favor but with the sincere desire that they receive recognition for their rich contribution to the success of our profession.

Usually when a speaker quotes a poet he quotes in line with his own thought. In this instance, however, I am going to risk differing with even so great a one as Kipling who said, "East is East and West is West, and never the twain shall meet." This I do not believe in the case of our two great conferences and we must see to it that it is not so. I am here to say with the utmost frankness that it shall not be so if it lies in our power in our conference to prevent it. We want the feeling of friendship on the part of the national body. We are ready to extend the same to you. I believe I reflect the thought of the body of our people when I say that contrary to not wishing to join with the national organization we have a very well defined feeling that you must meet with us on occasion. We both must gain inwardly and outwardly from such contact. In the case of this year it was entirely a matter of regret that the proposal of this body did not come to us after the interval of a few years following our organization.

There are some very vital questions which are common ground for you and us, and when I say you I include myself, for you have made me feel during this week that I am very welcome among you. The Eastern wants to have a part with this conference in crystallizing the great sentiment existing for community singing. You people who are most actively engaged in this work know what rapid changes are taking place in this phase of our art, and how essential it is that the force which this movement has exerted in the winning of the war be now directed into functioning in civil life. You know what a gigantic question mark it is at present. We want to work with you to help solve the riddle. Other common problems of national import are those of increased remuneration for the supervisor generally. We believe firmly that the supervisor should rank with an assistant superintendent to the upper grades and one to the lower, so, the supervisor should be one who is assigned to music. If as some will say the average supervisor is not well enough prepared to assume a position of such dignity, it is up to us to secure better preparation for him or her to be in line for it when it comes. We believe it will be accorded when we are ready for it.

These are typical of some of the things we are striving for. You have local problems which we cannot appreciate, no doubt. Let us stand together on the big things. The Eastern will go more than half way. We will make sacrifices to have our profession succeed along these lines. We will give and take and you may bank upon the Eastern's taking a broad guage view of all that affects us both.

## Fourth Day, Thursday, April 3, 1919

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### MUSIC DEMOCRATIZED.

W. OTTO MIESSNER, *Director Music Department,*  
*State Normal School Milwaukee, Wis.*

In discussing the curriculum today, we are asking ourselves to what extent the subjects we teach will function in the lives of our students. We are studying children today with as much avidity as we formerly devoted to subjects. We are trying to discover the talents and tendencies of each child, in an effort to emphasize those subjects in his education which will be of most use to him in practical life.

Just as we have attained more or less freedom of thought, speech and action in religious and political matters, we are now seeking after freedom from an educational oligarchy, for liberation from the narrow curriculum prescribed by tradition. But withal we are demanding equal opportunities for all, rich or poor, in whatever direction the talents of the individual happen to lie. It is the obligation and the privilege of society, having discovered his special gifts and inclinations, to offer him an educational program which will enable him to make the most of them, in order that society may benefit finally by the special kind of service he can render.

We teach the three *R*'s today more popularly termed the vocational subjects, in order that the individual may earn his living; we must continue to teach the *Arts* in order that the individual may find living worth while. The vocational subjects help him to do his work more efficiently, to get the most out of the eight working hours; the cultural subjects provide him with the means for profitable and pleasurable use of his leisure time. If material subsistence were the end and aim of education, then we should be only a little better off than the savages; for even they give evidences of possessing the instinct for beautifying and idealizing the commonplaces of life in their legendary tales, ritualistic music, and primitive art works.

The question confronting us today is "What place shall music, as one of the liberal arts, play in this new educational scheme—in this new educational democracy?"

No one with faith in the fundamental principles of an Educational platform, which grants to every individual the right to an education at public expense, can deny that music, the most universal of all the arts, should be on an equal basis with all the other subjects. It would surely be undemocratic to discriminate against an individual simply because his talents happened to lie in the domain of music. Why then, do parents submit longer to paying for private lessons in music, when the expense for instruction in all other branches is paid from public funds?

The trouble has been with us. Until quite recently we have assumed that we have fulfilled our entire obligation by offering elementary instruc-

tion in rudimentary theory, in group singing, and in ensemble orchestra or band work.

Our vision has been too limited, our perspective too narrow. We have had in mind only the class, the group, and we have overlooked the *individual* child. We have prescribed for the children en masse, forgetting all about individual differentiation. In this respect, we as music teachers, have been equally guilty with the rank and file of educators who have fought so long for the old-fashioned, narrow curriculum handed down by tradition.

We have compelled to sing, children whom Nature provided with but little voice for singing; many of these might have developed considerable skill in performing on a musical instrument of some kind.

The subject of this paper is "What should the schools do for the *unmusical child*?" I am almost tempted to say with the old farmer who had never seen a camel—"there aint no such animal!" You see, we are too apt to fall into the error of assuming that Freddie is "unmusical" simply because Freddie doesn't like to sing, or because he will not sing. Perhaps no better term can be found, but I think of an "unmusical" person as one to whom music makes no appeal—one "fit for treasons, stratagems, and spoils." If, by the term "musical," we mean to designate those individuals who are capable of performing musically, as in singing or in playing, then the negative term would naturally apply to those without this ability, and who are not susceptible to its development.

I should prefer, therefore, to divide the children into four classes, as far as musical attributes are concerned:—*first*, the genius, the future artist, with demonstrated musical talent; *second*, the child with a strong liking for music—the future amateur; *third*, the child with only a passive interest—the future layman; *fourth*, the child who displays no musical interest, whatsoever—possibly the future phillistine.

At the risk of repeating what has already been discussed, I want to go on record as demanding of the schools that they provide, at public expense, a specialized training in music for the musically gifted child—a training on a par with that offered in any other subject in these schools. This training should consist of instrumental instruction for those children who possess pronounced talent in that direction, as well as vocal and theoretical instruction for those whom Nature has blessed with good voices, and who have no desire to play on instruments. In the High School and University other liberal art subjects should be chosen in such proportion as will give the future musician a well-founded education. For those in the second class—the musical amateurs of the future—I would offer the same privileges. It probably would be wise for these students to devote less time to music, and more to other subjects in the liberal arts course.

I should expect to find these people later on in the community chorus or in the community orchestra. They will use their talent for the entertainment and pleasure of their friends in the home, the church, the lodge, the social circle.

Probably fifty per cent of the girls, and a number of the boys, in our high schools would learn to play acceptably upon some musical instrument if given the opportunity—there would be no question about it if we would begin this instruction in the elementary grade. Will not this skill be far more useful to the majority of our girls, the home-makers

of the future, than the ability to read Virgil in the original, or a superficial acquaintance with algebraic formulas and geometric theorems?

For the third class—the laymen—the schools should offer such musical opportunities as we find almost everywhere today—rote singing, the elementary knowledge required to sing simple music at sight, and music appreciation, including an acquaintance with the world's musical masterpieces, with its great composers, and with its musical history. These studies should continue throughout the eight grades, and should be offered as electives throughout the High School.

As for the really *unmusical child*—the future phillistine—I cannot believe that there are many of him. Music is universal in its appeal. We find music, in one form or another all over the world, even among our most primitive peoples—peoples with no advancement in civilization, with no written language, who yet employ music in their ritualistic exercises even though it may appear only in rhythmic form.

Surround the unmusical children with music and they will soon become musical; at least they will develop the faculty to enjoy music. It is merely a matter of becoming acquainted with it. That is why the phonograph has become so deservedly popular; it has furnished a musical environment in thousands upon thousands of homes; it has brought music, the world's best music, to millions of people, who otherwise might have known little or nothing about it. It is hearing music that develops the rhythmic sense, the pitch sense, the harmonic sense. The development of the musical faculties like all others depends upon practice.

Now an unmusical person is in the same class with the language illiterate—he has lacked the opportunity for enriching his vocabulary, the practice in thinking clearly and in expressing himself in refined or elegant terms—he has lacked the favorable environment and the proper training.

The child who is reared in a refined American home, hears only good English spoken, he becomes familiar with folk-lore, with a wealth of myth, legend, and poetry. Early in life he is laying the foundation for an intelligent understanding and appreciation of English literature. The steps in music appreciation, in *becoming musical*, must be precisely the same. Learning to love music depends upon becoming acquainted with it—like friendships, and other treasured possessions, music must be cultivated.

Furthermore, just as in language expression, the ability for musical self-expression follows naturally in the wake of musical experience. First we hear, then we feel and think, and finally we do, for expression logically follows impression and reflection.

What the medium of expression shall be will depend upon the mental and physical make-up of each individual. First of all, we must be ready to admit that it is not given to everyone to become an artist in expression. Not many of us can become Melbas, Ysayes, or Paderewskis any more than Edwin Booths or Sarah Bernharts. But most of us can attain to a certain degree of facility of expression in music, just as we can in the use of the mother tongue.

Perhaps the Seashore tests in connection with close personal observation will enable us to help each child to discover himself musically—to discover the medium best suited to his individual make-up. One boy, like Freddie, will want to play the drum, another the trombone, another the violin, others the piano, and so on; many will be satisfied to express themselves vocally—

and it is the possibility for vocal expression in music that makes it the most universal of all the arts—and in one form or another it will appeal to every human being with a soul—for it is the language of the soul. Even the educators of the deaf recognize the universal appeal of music, and they do not exclude the deaf; for these unfortunate children all over the world are being taught to love music by feeling the vibrations, through the sense of touch. Let me say again, therefore, that I am unwilling to admit that there is such a being as an unmusical child—one who has not the capacity, at least for music appreciation.

In fact, I ready to concede, that, if there should be a child who finds music study distasteful or uninteresting after experience with it through the first six grades he should be excused thereafter from music study, in order to devote this time to more profitable pursuits. If, in six long years we have failed to interest this child, then either something is wrong with our presentation of music, with the kind of music we teach, or the child has not sufficient natural capacity for music to warrant his going on with it.

To be absolutely fair and impartial then, we must see to it that nothing in the way of adequate musical training be denied those children who possess unquestioned musical talent and a strong desire to develop it. On the other hand, we should not have the right to impose musical instruction beyond the grammar grades upon those who have no special talent and no desire to cultivate music further; they might better be spending their time at English literature, at drawing, or at mechanics. If we are to have democracy in education, let us musicians begin at home to cultivate the democratic spirit.

Democracy means the right to choose one's course of conduct, providing it does not interfere with the rights of others; and certainly a child who has reached the High School, who has had musical opportunities for eight years in the grammar grades, ought to know whether or not further musical study will be profitable to him. If he does not elect music, we have failed to make it attractive, or the child lacks the capacity or he has other more vital interests.

Let us, too, be respectful to the tastes and interests of other folk. We musicians are too much inclined to regard as uncultured the other man who knows not the art of Chopin or Wagner. He probably thinks the same of us when we fail to follow him in his dissertations on the style of a Browning or a George Meredith, or perhaps, if he be an artist, on the relative excellencies of a Whistler or a Sorolla.

Music, our Art, is so universal in its appeal, that we need never fear for its future. Let us endeavor to put into practice the motto which has engaged our attention this week—equal musical advantages for all—rich or poor.

The plea I want to make is that we offer the opportunity to know music, to cultivate music to every child—to democratize music by teaching it in all its branches, instrumental as well as vocal, in classes like other subjects, and at public expense. Let us give music, the best we have, to all of the people. A community which has become truly musical, will have become a better place to live in, and its devotees will feel sure that Music has contributed not a little toward making life worth while.

THE PLACE OF THE STATE UNIVERSITY IN THE GENERAL  
SCHEME OF PUBLIC MUSIC INSTRUCTION.

J. LAWRENCE ERB, *Director School of Music, University of Illinois,  
Urbana, Illinois.*

What is the relationship of the state university toward the work that is at present being done and what should be the development of musical education in the state university in order the better to perform its function?

First, music education in the state university should be absolutely free. It is no more just to charge music fees than it is just to charge fees for languages or sciences or mathematics. If there is a nominal administrative fee, maintenance fee or incidental fee, that, of course, may justly apply as well to music as to other courses. Moreover, there is justice in a reasonable charge for the use of equipment, corresponding to laboratory fees in scientific courses; but tuition fees in music are utterly out of place.

Next, the requirements for admission to a state university school of music should be essentially the same as in the other departments. The state university presumes high school graduation or its equivalent. The music department should require no less. The other departments limit special students to those who are of age, on the basis that a taxpayer has a right to demand the advantages of the state institution provided he can carry the work successfully, even although he may not have been so fortunate as to have completed the high school course. Beyond this, however, the music department should make no concessions. It is particularly out of place, for instance, for the state university or similar institution to admit high school students or children. There is only one department in a state university where children may have any legitimate place and that is in connection with the experimental work of the theoretical courses in education.

The state university should expect the same thoroughness of administrative organization and the same consistent constructive policy in the outlining of curricula as do the other departments. I think it is only fair to expect that the work in music should receive due recognition through the organization of a definite administrative unit as a school or college of music with a dean or director holding co-ordinate rank with the heads of other administrative divisions; and the completion of the music curriculum is, to my mind best rewarded by a definite musical degree.

These suggestions, however, refer rather to the machinery of music teaching in the state university than to the actual instructional work itself. What should the state do toward the musical education of its youth and in the case of its more mature students? First, it should continue the so-called appreciation work. This demands a variety of courses for the study and hearing of the masterpieces from the listener's point of view, and it demands a considerable equipment which is fairly expensive. However, at the worst, musical equipment is, both as to initial cost and maintenance, not in the same class with much of the scientific equipment which the state universities willingly provide. Whether it is the function of the state university to engage in extension work by means of recitals and lectures in other places than the university buildings is a question which I should hesitate to answer. I am inclined to believe that, for the present at least, the state university functions best by remaining so far as possible at home

where its equipments and environment are most satisfactory. That does not preclude such assistance as the university may give upon request to communities which need ideas or inspiration from without, but it is true of communities as of individuals that too much help from the outside tends to pauperize, and, of all things, education stands for the opposite.

The state university should provide ample cultural courses in music. For this purpose the instruction in practical music work should be available to the students who do not mean to be professional musicians or to study music seriously as performers but who desire enough training that they may be able to make music an active factor in their own lives and to make them intelligent and capable leaders of musical activities in their home communities as amateurs. With this end in view, it is quite as important that the music teachers employed by the university be impressed with the necessity of appreciating what the student is trying to get as it is to impress the student with what the music teacher is anxious to give. In other words, most music teaching in or out of the university is as yet carried on as though each student were a candidate for professional standing as a performer, a most vicious misconception of the whole function of education. The state university is in a position to combat this tendency and gradually to educate the musicians and the public alike to the point where they will realize what education is for whether it be musical education or agricultural or just plain cultural.

There is an important, thought not so generally accepted, application of the word "discipline" in the matter of music study. I refer, of course, to the SKILL involved in any type of musical performance, which demands discipline of the highest type if it is to be successful. This sort of discipline in connection with music study has not as yet been cordially received in our universities. It has been tolerated as a side issue but has not been accepted as of equal importance with other curricula. Yet, scientific research which involves skill of a high order and surgery which belongs in the same category, and various and sundry other types of courses, are received without question. To my mind the state university must eventually grant full credit for all music work of any sort in which the general educational standards of the university are observed.—Incidentally, I feel the same way about the public schools.—The accrediting of practical music is to my mind inevitable as a matter of justice if on no other basis. The only question which ought to arise in connection with it is whether or not the work accredited should be done exclusively by members of the regular teaching staff of the institution. In the state university we already say "yes" emphatically. In the high schools we have not come to that point.

We are now on the threshold of what is to me the most important problem in all matters pertaining to the educational policy of the state university, namely, the vocational. Whether the public schools of a secondary type have any business to consider the vocational element is a matter which I would not presume to discuss here, but, there is no question about both the right and the duty of our institutions of higher education, not only considering, but providing vocational training along all lines which are compatible with the general standards and policies of the institution. To this end, first of all, the state university must make provision for the training of teachers and community leaders of musical activities. This should be done through courses for public school supervisors, courses for



music teachers and more generally courses for intelligent amateurs and for those who would combine semi-professional activities in music with other vocations. There is no use turning up our noses at the combination of music with something else. It has always existed and always will exist. In fact, I would be so bold as to say that it *should* exist. Much of the best work in community music of the right sort (and I use the term inclusively) is done by those who are not professional musicians. The professional musician is in the nature of the case more or less a specialist. He cannot be a musician and spread himself over all creation. It is not only necessary but wise that he depend upon non-professional assistance for the carrying out of much of the musical expression of his community, just as the physician must necessarily depend upon the community in matters of sanitation, enforcement of quarantines, hygiene and so on, reserving for himself only those matters involving the more expert attention of the specialist. This matter of providing supervisors, teachers and leaders of musical activities is to my mind one of the most important functions musically of the state university.

There is however a field where I believe the state university has a right to function; I refer to the band and orchestra. Already many of the state universities have met the band situation by incorporating the band training with the military which is required by national law, that is, the student bands are organized as a part of the military organization and have become among the most exemplary and successful amateur bands in the country. This tendency will surely develop and in the course of time provide band training schools both for performers and leaders. Such are already in contemplation in one or two institutions. In the parallel field of the orchestra, the same is or should be possible. Not that the orchestra should be allied with the military department, but it can be nurtured and developed until in course of time the state universities may well become the seat of state orchestras to be recruited from the local school and semi-professional organizations. Such a scheme is not only possible of fulfillment, but has been considered in at least one institution.

In the same way, the development of choral and other similar activities is important and necessary not only for the sake of the university but even more for the sake of the students who, having for four years the advantage of such organizations in the university, are able to return to their communities and either inaugurate choral and choir work or to stimulate and improve such activities already existing.

But the state university must function both as an educational institution and as a laboratory for the solution of state educational, economic and social problems. There is, therefore, no form of musical work which, is outside of the proper scheme of the state university. Its field is the world, at least so much of the work as is included within the boundaries of its own state (and, since the state university is also a national institution by virtue of the land grants, it has a right to look beyond state boundaries for its inspiration). I look to the state universities for the solution of most of the musical problems which involve a financial subsidy, with the exception of the opera. The orchestral and choral and chamber music problems properly belong eventually within its sphere. Some of these at least involve the long look ahead, but I am sufficient of an oppor-

tunist to be willing to go a step at a time without clamoring too loudly for that which is not immediately attainable.

I would therefore urge that the high schools of the country make their immediate campaign for the improvement of their theoretical and practical courses in music with a view to presenting them for entrance credit to the state university. Incidentally, I might say that co-operation between the high schools and the state universities would automatically solve practically all of the problems pertaining to the standardization of teaching and would eliminate eventually that other very unpleasant and unnecessary problem of the accrediting of music teachers. If the public schools will assume the responsibility for passing upon the *quality of the teaching* submitted it need not bother itself about the *qualifications of the teacher*. These will automatically take care of themselves.

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### OPPORTUNITIES WHICH THE SCHOOL SHOULD OFFER THE CHILD OF EXCEPTIONAL MUSICAL TALENT.

#### *Discussion.*

THE CHAIRMAN: Mr. Pearson, of Philadelphia, was to have opened the discussion of the opportunities which the schools should give the musical child. As I had only the most recent assurance from Mr. Pearson that he would be here, I have not planned to delegate his discussion to another. With your permission, therefore, I shall present the points to you and ask you to take up the discussion yourselves.

The points are these: That in many schools throughout the country it is now becoming more and more the case that special musical opportunities are being offered to those children who are interested in the advanced music work and music performance. These special opportunities include, in our high schools, such courses as harmony, history of music, music appreciation, and other theoretical branches, and in our high schools and primary schools and grammar schools, both individual or group instruction in the playing of instruments, of the orchestra and also ensemble work in instruments of the orchestra and of the band. In many cases not only is instruction in playing given without cost to the pupil, but also the instruments themselves are provided by the schools. Lately, schools are offering piano instruction, in some instances opportunity being given children to practice the piano at school where no piano is to be found in the home.

Indeed, I think that we now may find in operation in various places in the country practically every line of music instruction without cost to the pupils, instruments provided by the school system.

In order to begin our discussion of these matters let us find how these newer lines of public school music instruction are represented in the persons present. There are approximately two hundred persons present.

Suppose we begin by asking how many represent school systems in which the high schools offer courses in choral singing regularly credited toward graduation. (About sixty.)

How many represent high schools where there are courses in harmony offered toward graduation? (About sixty.)

How many represent systems where the high schools offer courses in musical appreciation or music history toward graduation? (About fifty.)

How many represent school systems where either in the high school or the grade schools there is instruction in violin without cost to the pupil? (Eighteen or twenty.)

How many of the persons who then stood represent school systems which have helped children to secure violins? (Six.)

How many high school orchestras are represented here? (About sixty or sixty-five.)

MR. FERGUSON: I wonder how many have violin instruction paid for by the pupil at a nominal rate? (Twenty-five.)

THE CHAIRMAN: How many represent grammar school orchestras? (Forty or forty-five.)

How many here represent high school bands? (Twenty-eight.)

How many represent grammar school bands? (Twelve.)

We spoke of the violin. May I ask how many schools here represented offer instruction either free or at nominal expense on orchestral or band instruments in addition to the violin? (About twenty.)

How many represent schools which partly or wholly, I should suspect partly, provide musical instruments for study and for participation in the bands and orchestras? (About thirty.)

How many represent drum and bugle corps? (Ten.)

How many normal schools represented here give free instruction to persons who are preparing to become teachers, in playing upon the violin or in other orchestra or band instruments? (Four.)

How many school systems offer opportunities for the study of chamber music through stringed quartetts or other chamber music organizations? (About a dozen.)

DELEGATE from Rochester, New York: We have such a modest supervisor in Rochester that he has said nothing about the unusual opportunity to boys and girls there. We have given to the schools within the last year \$15,000 for the purchase of band and orchestral instruments for the three high schools.

THE CHAIRMAN: I wish to ask presently regarding money appropriations for these things.

First of all, let's take the piano in the high schools. I should like to ask how many members represent high schools in which there are piano courses either free of expense or at nominal expense to the pupils? (About twelve.) Of those standing how many offer the courses without any expense? (Two.)

How many represent other schools which offer piano courses in the grammar or primary grades? (Fourteen.) Of those standing how many teach the piano in classes? (Ten.)

How many represent systematic development in the playing of piano accompaniments? (Seven.)

How many of you represent systems which employ in the grades or high schools professional accompanists for your choral work? (Fourteen.)

MISS HOGAN, of Rochester: I think we are having another experience in Rochester which might be interesting to you. Orchestral instruction is offered to the regular teachers, no matter how long or how short we have been at the work. Just now all music supervisors are working together in the violin class. We meet once a week or twice a week with the instructor of violin, and Mr. Miller feels he has advanced quite a bit. (Laughter.)

THE CHAIRMAN: How many have free piano lessons in normal or teachers' training schools? (Four.)

How many training school institutions for teachers, normal schools or others, offer free voice training work to the students? (Six.)

MR. HAHNEL of St. Louis: At Harris Teachers' College we offer extension work for teachers who wish to learn how to conduct or organize grammar school orchestras, giving credit for the work.

THE CHAIRMAN: How many institutions, colleges, normal schools, training schools, etc., give extension work along the lines which we have been discussing? (Three.)

MISS VOSSELER, of New Jersey: I live in the country, and in my rural extension work with the Teachers' College and all its various sides, all of the country teachers come down to my studio and have a lesson every week. On alternate weeks they bring the children and I give a lesson for the teachers' observation.

MR. FERGUSON: I want the folks to think a minute before they answer this question, but I should like to know how many persons favor piano instruction and violin instruction to be paid for by a nominal sum and have all the other orchestral and band instruments free in order to stress the more unusual side because of the number of pupils who would choose piano and violin? Then, how many would favor everything free?

THE CHAIRMAN: Mr. Ferguson has touched upon a controversial question regarding the righteousness and propriety of free versus nominal sum lessons.

MR. FERGUSON: My question was how many favor in their own minds piano and violin at the children's expense and all the rest at public expense. My mind has been changed on the subject, and I should like to know what the general opinion is.

THE CHAIRMAN: Let's make that a discussion instead of a vote.

Let me ask Mr. Miller to start the ball rolling on a few minutes of discussion on financing. The point raised in our slogan was this: That all instruction should be at public expense, but we don't expect that millennial day tomorrow, although we do expect it to come. In the meantime, through this country there are persons who have money they are glad to put at the disposal of school children for instruction in music, leading to the time when, perhaps, the community through taxation will pay the expense.

Mr. Miller has an interesting story and will lead us in this discussion.

MR. C. H. MILLER, of Rochester: I think I told everything that I knew in the paper I read yesterday morning.

I have learned something by experience that has caused me to think that possibly we made a mistake in one respect. About three or four months ago, we began violin instruction in the schools absolutely free to the children in the different schools. About five or six weeks after we had started, I found that in one of the schools in the section where there were a great many foreign children who were talented in music there were seventy children that came into the violin classes. As we were starting them on a basis of about ten, not over twelve, in a class, it made the expense for that one school rather great. As we have about fifty schools, it would mean a very heavy expense if furnished free.

Now I am convinced of this: That if you have unlimited funds to take care of the expense, unquestionably the thing to do is to give the instruction free but as it is, with the funds that we have at our disposal for instrumental instruction, we cannot enlarge our work beyond the five or six schools that now have it for the next year until we get a larger appropriation.

We have planned instruction in all orchestral and band instruments in classes. I think most of you know that we have received a gift of \$15,000 for the purchase of orchestral and band instruments, and we are buying 239 instruments to be used in the schools. We do not buy any violins. We are buying thirteen cellos, thirteen stringed basses and about fifteen clarinets, thirteen viols, and other instruments in their right proportion as they would be used in military bands and symphony orchestras.

I have figured that the expense that we are putting into the violin instruction in the five or six schools that now have it will exceed the amount that it will take to care for all of the other instruments aside from violins. Therefore, I have come to the conclusion that if we are going to offer violin and piano class instruction, there should be a fee charged in order that the entire city may have a chance at it instead of just the few that you can afford to support.

MR. GEHRKENS of Oberlin, Ohio: One thing that could have been done in this particular building where there were so many, would have been to apply vocational tests and take only the ones who showed distinct ability. The first year that we offered violin instruction at Oberlin, six or seven years ago, I was able to announce only one class of twelve children. I had applications from 100 children. I took my time and examined those children and picked out the twelve of the 100 that seemed to show the best ability. Those twelve children were given the chance to come into the violin classes.

MR. MILLER: By far the better way to test ability of the pupils is to give them two or three months of trial, or even five or six months. (Applause.)

MISS BICKING of Evansville, Ind.: When we were trying to organize a band twenty boys registered for clarinet. We were buying six instruments. The plan that we conceived of was to let each one of those boys go into the class. We bought the six instruments and we bought twenty mouth-pieces, and these children were given practice periods from 7:45 until 8:15 in the morning, six children practicing. From 12:45 to 1:15 six more had a practice period. From 3:40 to 4:00 six more had a practice period. Two children fell out so that was eighteen. We are teaching eighteen boys to play the clarinet on the six instruments and I think it is sanitary. (Laughter and applause.)

MR. EMBS of New Albany, Ind.: Regarding the free instruction on those instruments, I have always found that when it costs nothing it is not appreciated. When we have found children who would like to take lessons and cannot afford it, we arrange in some way for the child to take the work free of charge. It is not known that it is free of charge. He is told that some one pays for him. We have even skirmished around and found instruments for such pupils. But when it is made too cheap, they don't appreciate it. It attracts a lot of children who are not serious.

MR. GEHRKENS: I am interested in what Mr. Embs says. I like Miss Bicking's scheme. In examining the hundred children I spoke of, we were able to tell in a very few moments that a dozen children out of the lot would never play the violin successfully because the ear wasn't good enough. We had a violin teacher go out and put a violin in the child's hand, and we showed that in another half dozen the hands lacked the mechanical equipment and would never be successful. It would have been an utter waste of time for at least twenty-five out of the hundred to have attempted to play the violin. If you can find out certain things before you put the child into the class, it saves a great deal of valuable time.

MR. FERGUSON: I want to ask Professor Gehrken if he can satisfy that child's mind who has had his heart and head set upon learning something. Can you satisfy him by a test, or will he go out and become a Bolshevik in later years because he had not been given an opportunity to study that thing which his heart desired?

MR. GEHRKENS: Whenever you announce in any school system or anywhere else that something new is going to be done, there will always be a great many pupils who want to take it because some chum or popular child starts it, having no thought of whether they have ability for that particular kind of thing, whether they really want to do it or not. It is very much better for such an individual to have him steered out of that particular thing. I should like to steer out many persons who come to me and want to be supervisors of music. A girl may drift into my classes who had better do something else and is sometimes very glad that I have steered her out of that particular kind of thing. Children drift into things in the same way very many times.

MR. FERGUSON: I agree with you there, but sometimes do not people with poor mechanical equipment overcome those defects? I know of one very good violinist among our own number—perhaps he is here today—who has only one arm. You wouldn't advise him to be a violinist, would you, if you were picking him out of a class?

MR. HAHNEL: One of the difficulties that I have found is putting the boys and girls of different ages and mentality in the same class. We ought to grade them. There ought to be at least enough of the same age so that the work would not be discouraging. I think discouraging factors come, because we take children as they come, without considering their age.

MISS INSKEEP: I just wanted to say that I agree with a great deal of this testing part of it, but not entirely. I think, Mr. Gehrken, that I should hesitate sometimes to let some one steer me or steer others under me, because I think they make an absolute law for a person that is not right, and that can be overcome, just as Mr. Ferguson says. I think a child should be given a little time with the instrument he has his heart set upon. I had to try out about twenty fellows for alto horns, and I think I went through all the tortures of the front line trenches, but the fellows were satisfied when they got it and they all worked well.

MR. MILLER: I should like to say that it depends a great deal upon your purpose in giving these violin lessons. If your purpose is to discover and develop professional violinists, then Mr. Gehrken's plan is undoubtedly the thing to do, but I should rather give 100 children the opportunity to learn a little about stringed instruments and different other instruments in order

that they may be able to play in small orchestras, than to produce three hat they may be able to play in small orchestras, than to produce three fine professional musicians. (Applause.)

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### THE ROUTINE OF CHORAL PREPARATION

PETER CHRISTIAN LUTKIN, *Dean School of Music,*  
*Northwestern University, Evanston, Ill.*

I desire first to call attention to the fine art of choral music. I have every appreciation for the manifold beauties of instrumental music. For many years I studied and taught the master pieces of piano and organ music. I am familiar with most of the outstanding works in chamber music. I have heard time and again the standard symphonies and overtures and I am reasonably familiar with the repertoire of solo instruments other than piano or organ. It is considered by many that instrumental music owes its greatness to the fact that it is hampered by no text or fixed program. This may be true but with all its vast import there is a certain lack of definiteness to wordless music. It means one thing to one sensitive soul and something different to another. It even assumes different meanings to the same person at different times. Its overwhelming effect at times is doubtless due to the instinctive feeling that we cannot entirely sense its ultimate significance. When music is set to words all this vagueness vanishes and the experienced and responsive listener has a positive guide to the intent and purpose of the music, for it is the task of the composer to enlarge and enhance the meaning of words through the peculiar power of music. The art of music is frequently referred to as the language of the emotions and is said to begin where speech ends. These statements are no exaggeration. This expressive power is so great that good music can ennoble the most commonplace words, and unfortunately the reverse is equally true that poor music can belittle the most worthy of texts. The saving grace in the situation is the fact that inferior composers are rarely attracted by good verse, they gravitate to their natural level and so, as a rule, the irreverent and cheap gospel hymn is linked to the jiggy and meretricious tune and the verse of the street is sung to the tune of the street.

When we turn to the master pieces of choral art the interested and intelligent student cannot but observe the high quality of the texts that are chosen for musical settings. In secular vocal music we find the great composers seeking inspiration from the great poets, their short poems for songs and their longer poems for cantatas. Legends have ever been a fruitful impulse to musical composition. So we see the close connection between literature and music and the more particular connection between good literature and good music. This fact has been dealt upon because it is the starting point of comprehensive appreciation of music, a matter which will be considered later on.

To proceed to the immediate subject of this paper "The Routine of choral preparation" it divides itself into two self-evident propositions

- I. To know what you want
- II. To know how to get it.

The first proposition concerns itself with the important question of interpretation. The person who is to prepare a choral work and to conduct it at a concert must have a clear conception of what he wishes to express at the final performance. Unless we have this clear conception he cannot hope for a convincing rendition. If the music has no vital meaning to him it will have none for the audience. Hence it is necessary to make a careful study of the work in hand so that by the time rehearsals begin the conductor is quite sure of what he wishes to do with every phrase and almost with every note in the entire composition. This study should begin with the text and go no further until the poetic content is fully digested. In choral works with solo parts the chorus only sings detached portions of the text and it is the conductor's business not only to explain what they are singing about but also to interest them in the poetic and expressive quality of the words. Then begins a careful study of the composer's musical interpretation of the text and this requires a very considerable musical experience to fully comprehend. Poetry has its subtleties but music has infinitely more, and if they escape the conductor's consciousness the real values will not appear. I should most strongly urge those who have the responsibility of choral preparation to hear as much good music as possible and all kinds and types of music. This kind of experience combined with patient study is the only possible way of becoming musical and of arousing in one an appreciation of the infinity of details which go to make up the technique of expression.

To be a really capable conductor one must have a keen ear for pitch, intonation and tone quality, a lively sense of rhythmic, melodic and harmonic values, a complete command of the intricacies of notation and a plastic conception of musical expression. To these should be added a knowledge of voice production, executive ability, an alert and resourceful mind, a gift for leadership and an intuitive feeling for crowd psychology. This is a large order and these qualities in their highest expression are only found in a few of the world's really great choral conductors. Most of us must be content if we attain to a fair measure of each one of them.

We will now consider some of the difficulties which beset the choral conductor. Deviations from pitch are due to faulty tone production or to a lack of musical development or a combination of both, consequently if we can cultivate good vocal habits and increase the musical perception this difficulty will eliminate itself. Rhythm has been wisely called the soul of music. In its common aspects, as for example a band playing a spirited march, it is the simplest and almost easily understood of the elements of music. On the other hand in its more subtle ramifications it is the most difficult and the least understood. Piano, organ, stringed instruments, wood-wind, brass and voice each has a rhythmic feeling which is different from the others and voice rhythms are the hardest of all. A truly rhythmic singer or chorus is a joy to the conductor and they inject a living force into the music which audiences invariably respond to. The melodic curve is the artistic basis of all music and to grasp its inner meaning together with the essential quality of the innumerable chordal combinations in music is a necessity to any really vital interpretation. The musical ingredients must be fully assimilated by the conductor so that they may be presented in vivid fashion to his singers. The latter must have implicit confidence in the musical capacity, taste and judgment of their conductor. It is fatal



if he works for a certain effect at one rehearsal and another effect at the next rehearsal. It is slow work at best to mold a chorus into the leader's conception of the music and no time can be wasted by experimentation or a wobbly interpretation of the composer's intentions.

While these remarks apply principally to the larger choral compositions, they concern also the singing of the simplest school songs. The one responsible for their use must impress the children with the fact that the music has a meaning to him which he fully understands. Even a bluff at this understanding is far better than to give the child the impression that it is a perfunctory and empty exercise, not worthy of analysis or explanation.

To know what you want then implies an earnest effort to comprehend the real import of music. And a search for this import brings its own reward for it gradually opens up to us a world of marvelous sounds, sounds filled at times with pure fantasy, at times with hidden and elusive meanings and at times with unutterable joy, comfort or solace.

Assuming that we know what we want the next question is how to get it. This brings before us for consideration the entire mechanism of rehearsing. Time is of the greatest importance and must not be wasted. We must have all our plans laid in advance and not practice here and there at random nor allow the singers for a moment to suspect that we are not clear in our own minds as to what we wish to accomplish. Many pursue the antiquated plan of beginning on page one and hammering the work into the singers page by page until we reach the end with a sigh of relief. This hammering process usually results in a metallic, angular performance devoid of charm and well-considered contrasts. It is a strategic blunder for we injure voices by singing loudly all the time and our singers grow restive under such a mechanical and ill-considered plan of procedure. We must remember that we are dealing with the human voice which will not stand rough handling, and with the human temperament which demands psychological treatment. The crucial points are to avoid fatiguing either the voice or the attention. If you are undertaking a work that is stiff going for your singers and beyond their experience or understanding be sure and start with the most attractive portion so as to engage their interest and enthusiasm as early in the game as possible. When you have planned out the work for a given rehearsal attack the most difficult parts first while the attention is fresh. These are apt to be the climatic points. The habit of practicing backwards is invaluable. It is discouraging to be constantly headed for the unknown and to see pages of uncharted music looming up in the distance. Get the climax first and then back up and lead into it and note the joy and satisfaction of the singers when they get their feet upon comparatively solid ground. The pedagogical principle of moving from the known to the unknown is reversed. As intimated above a foolish and short-sighted procedure is to allow the choristers to sing full voice throughout an entire rehearsal. This strains the muscles of the throat and the loud singing tires the ear and gets onto the nerves. Much fatigue and unnecessary tension may be spared by humming while notes and expression marks are in process of assimilation. Humming not only saves the voice but improves its quality by cultivating relaxation which is so necessary to good intonation and correct voice production. If the words are eliminated the entire attention can be focused upon the music. Without being conscious of it most singers obtain their pitch more from chordal

suggestion than from staff relationship. The soft singing permits the singers to hear the harmonies of the accompaniment distinctly and this helps them amazingly in getting their parts. They can also hear the guiding and warning remarks of the conductor. Lastly singers rarely hum out of tune. Of all the time saving and nerve shielding devices in chorus rehearsing humming easily comes first.

A given key, a given mood or a given rhythm becomes tedious if persisted in too long. If you have been practicing loud, aggressive and high-pitched music for a time shift to the quiet and sustained parts for a while. Mendelssohn's "Hymn of Praise" is a taxing proposition to prepare for it consists of a procession of great choruses, each one of which is trying on the voices both in range and in dynamics. But this is exceptional. If singers become restive or bored change to something that is known or liked. But if stern necessity keeps you at the discouraging parts have a good story to tell or illustrate your musical points by some humorous comparison. A good laugh is priceless. It heartens up the disheartened and encourages the discouraged in a most surprising way. Above all things send your singers home in good humor. If you have good reason for satire and invective forget it as the rehearsal draws to a close. Sing something climactic and inspiring or quiet and soul-stirring and send them home with assurances of your confidence and appreciation of their good will and hard work. Good nature and optimism are invaluable and there is simply no justification for displays of artistic temperament on the part of the leader. If rhythmic difficulties are encountered it will be found helpful to *recite* the troublesome passages in unison or a monotone, then when you fit the words to the music your difficulties will have vanished. Syncopation bothers inexperienced people. Drill them on the Doxology and have them sing the notes between the beats instead of with the beats. To get rapidly moving notes clear and distinct rehearse them to the syllable "la" softly and lightly. This trick is particularly efficacious in the long roulades in "For unto us" from the Messiah. To observe pitch relations, time values, expression marks and words all at the same time is too much for any but the most experienced singers and by separating these elements in part we simplify the situation very appreciably.

In small choruses one of the difficulties lies in the timidity of the singers. Frequently the tenor section is weak and when asked to sing its part alone succumbs through fright or self-consciousness. As the basses are usually more self-reliant have them rehearse their part first, then add the tenors and the underpinning will give more confidence. Or have the sopranos rehearse the tenor part with the tenors. Many a conductor has been forced to have the altos sing on the tenor leads or on important sections where the alto part ceases, but of course at the same pitch as the tenor voices and not an octave higher. I once tried an experiment with a small chorus which failed of success although theoretically the scheme appealed to reason. I placed the more experienced singers at the back knowing that I could rely upon them, and thinking that the weak singers would be greatly assisted by hearing the strong voices behind them and that the volume would be increased. The experiment was fortunately tried at a rehearsal for it resulted most disastrously. The timid singers lost all confidence and practically flunked while the good ones seemed blanketed

by being placed behind them. So good singers to the front has been my working rule ever since.

If one is so fortunate as to possess an accompanist who can transpose the music to a lower key it helps wonderfully in the portions where the range is too high for comfort. Failing in this the best plan is to rehearse the passages an octave lower until they are fully conquered.

Difficult intervals should be picked out and rehearsed alone and the notes leading into them should not be sung until the awkward intonation is conquered.

To sum up the matter every ingenuity should be exercised in order to save time and to keep the interest of the singers alive. The conductor must strive to see the problems not from the standpoint of his own knowledge but from that of his inexperienced singers. Attention must be constantly drawn to the final goal, in other words, the participants must have set before them what it is all about and what the composer would wish the singers to do with the music. To make the music palpitate with life and meaning, to have well-considered contrasts in tempi, in dynamics, in tone color, in feeling, are the prime desiderata. But we must guard against amateurish and fussy interpretations. Everything is relative in this world, even right and wrong, and if there are continuous kaleidoscopic changes in expression we soon get to the point where it defeats its own purpose. I have heard a famous choir lead by an over-temperamental conductor simply murder good music by unstable rhythms and exaggerated expression. Art is a fine-grained thing and falls back upon intelligence and good taste for its worthy and effective presentment. Hence those having to do with preparing public concerts should miss no opportunity of hearing good artists, good chamber music and good choral and orchestral performances under good conductors. The realm of music is altogether too large and its ramifications too numerous and complex that any one may presume to grasp it out of his own consciousness. The self-made musician is about the saddest of all sad specimens of that genus. In fact "there ain't no such animal."

To revert to the opening theme of this discourse, the writer has had to do with choral music for more than a half century. Beginning as a choir boy and an alto at that he was early introduced to the fascination of good art. Then as organist, choirmaster, chorus singer in the back row of the basses, chorus accompanist, organist at choral concerts, conductor of chorus, accompanied and unaccompanied, large and small, he has had a rare opportunity of trying out choral values. He has produced nearly fifty oratorios and cantatas with orchestra and in these later years has had the privilege of giving choral concerts on a large scale with almost every adequate accessory. This is said not boastfully but with profound gratitude for he has spent a considerable portion of his time in close communion with great themes set to great music. He knows that it has greatly enlarged his vision, improved his morals, augmented his sympathies and expanded his manhood. His earnest desire is to spread the gospel of good art and to have others feel its beauty, its graciousness and its nobility. The wonderful thing about choral music is that it offers an opportunity to the man on the street to participate in fine music and to lift his soul out of the sordidness of everyday life into the great temple of living art. To become a professional concert performer of any kind requires great

talent and years of application, but anyone with a fair voice, a little musical intelligence and skilled training may become a good chorister. You who have the musical guidance of the youth of America in your hands have a great responsibility and a marvelous opportunity. See to it that the rising generation shall absorb a real love for good music. Urge them to hear it whenever possible but urge them still more to take part in it for in the making of music lies its greatest joy. Ex-President Eliot of Harvard is convinced that taking part in ensemble music is as "keen a sensuous and intellectual enjoyment as the world affords." The soloist smatters of egotism and self-satisfaction—the ensemble performer is a modest part of a greater whole. It is a wholesome thing to put oneself under the discipline of a good chorus leader—to sing your personality into his, for he momentarily represents the composer, and to humbly study art for art's sake without hope of reward beyond the pleasure and profit you derive from it. A chorus is a true democracy—all sorts and conditions of people join together for the single purpose of bringing to life the inspirations of gifted musicians.

While I have attempted to give useful hints in the preparation of choral works and have spoken to you out of my own experiences I do not anticipate or flatter myself that they will be of greater value to others. The most I hope for is that it may arouse a livelier and more thoughtful attitude on the part of those who have perhaps been only half-hearted in their work of training singers. After all no man can copy another man's methods with success. Suggestions are well enough but they must be worked out from the individual point of view else they are prefatory and pointless. Even in the school room conditions vary greatly and a mode of procedure which works out well in one place, fails in another even if applied by the same person. In the last analysis we must fall back on our own intelligence and resourcefulness, and the results will come if both our hearts and brains are in the work.

Dynamic and time values must be intelligently observed. A sustained, organ-like legato is about the last thing a singer acquires and it takes a world of patience to accomplish it. But it adds wonderfully to the general effect and should be insisted upon in season and out of season. The contrary effect, staccato, is more easily acquired, especially if its rhetorical value penetrates the singer's consciousness. Phrases as a rule, build up toward the middle and recede at the end. The principles of good pronunciation should always prevail.

# CONCERT

## MUSIC SUPERVISORS' NATIONAL CONFERENCE CHORUS

Hollis Dann, Conductor

Assisted by

THE ST. LOUIS SYMPHONY ORCHESTRA

Max Zach, Conductor

and

A CHORUS OF 500 FROM THE ST. LOUIS PUBLIC SCHOOLS

E. L. Coburn, Conductor

FOLLOWED BY COMMUNITY SINGING

George Edwin Knapp, Leader

Accompanists:

Robert Braun - - - - Piano

Ernest R. Kroeger - - - - Organ

The Supervisors' National Conference is indebted to the Art Publication Society, of St. Louis, for providing funds to meet the expense of the St. Louis Symphony Orchestra.

THE ODEON, ST. LOUIS, MISSOURI

Thursday Evening, April 3, 1919

Special acknowledgment is due Mr. Harvey Worthington Loomis for selecting the suggestive quotations from Walt Whitman which are interspersed throughout the program; C. C. Birchard & Co., Boosey & Co., John Church Co., Oliver Ditson Co., J. Fischer & Bro., and H. W. Gray Co., for choral and orchestral music.

## PROGRAM

### PART ONE

- Overture, "Tannhauser" ..... Wagner  
 St. Louis Symphony Orchestra  
*Preliminary Concert by Five Hundred High School Singers Selected from the Five Various High Schools of St. Louis, Accompanied by the St. Louis Symphony Orchestra.*
1. Damascus Triumphal March—From Naaman.....Costa
  2. (a) Volga Boat Song—Russian Folk Tune.....Arr. by Burnet C. Tuthill  
 (b) Glory to Him.....Rachmanioff
  3. (a) The Home Road.....John A. Carpenter  
 (b) Clarion Call.....Mitchell  
 (a) Nature's Praise of God.....Beethoven  
 (b) Sanctus—From St. Cecilia Mass.....Charles Gounod
  5. Prayer .....Albert Becker

### PART TWO

- Marche Slav.....Tschaikowsky  
 St. Louis Symphony Orchestra  
*A Choral Interpretation of the War with Connecting Text Selected from the Works of Walt Whitman*  
 The Music Supervisors' National Conference Chorus  
 Assisted by the St. Louis Symphony Orchestra

Beat! beat! drums!—Blow! bugles! blow!  
 Through the windows—through doors—burst like a ruthless force,  
 Into the solemn church, and scatter the congregation;  
 Into the school where the scholar is studying;  
 Leave not the bridegroom quiet—no happiness must he have now with his bride;  
 Nor the peaceful farmer any peace, plowing his field or gathering his grain;  
 So fierce you whirr and pound, you drums—so shrill you bugles blow.

LA BRABANCONNE—F. Campenhout

(Belgian National Song)

I hear fierce French liberty songs.

Thunder on! stride on, Democracy!

Allons! Through struggles and wars!

The goal that was named can not be countermanded.

LA MARSEILLAISE—Rouget de Lisle

Flaunt out O Sea, your separate flags of nations!  
 Flaunt out, visible as ever, the various ship signals!  
 But do you reserve especially for yourself, and for the soul of man, one flag  
 above the rest,  
 A spiritual woven Signal, for all nations, emblem of man elate above death,  
 Token of all brave captains, and all intrepid sailors and mates  
 And all that went down doing their duty;  
 Reminiscent of them—twined from all intrepid captains, young or old;  
 A pennant universal, subtly waving, all time, o'er all brave sailors,  
 All seas, all ships.

RULE BRITANNIA—Dr. Thomas Arne

Without extinction is Liberty! without retrograde is Equality!  
 They live in the feelings of young men, and the best women;  
 Not for nothing have the indomitable heads of the earth been always ready to  
 fall for Liberty.

ITALIAN WAR HYMN—Allessio Olivieri  
 (The Garibaldi Hymn)

And thou, America!  
 For the Scheme's culmination—its Thought, and its Reality,  
 For these (not for thyself), thou hast arrived.

Give me, O God, to sing that thought!  
 Give me—give him or her I love, this quenchless faith  
 In thy ensemble. Whatever else withheld, withhold not from us  
 Belief in plan of thee enclosed in Time and Space;  
 Health, peace, salvation universal.

THE STAR-SPANGLED BANNER—John Stafford Smith

The swarming ranks press on and on, the dense brigades press on;  
 Glittering dimly, toiling under the sun—the dust-cover'd men,  
 In columns rise and fall to the undulations of the ground,  
 With artillery interspersed—the wheels rumble, the horses sweat,  
 As the army resistless advances.

Scarlet, and blue, and snowy white  
 The flags flutter gaily in the wind.

THE AMERICANS COME!—Fay, Foster

(An episode in France in the year 1918)

Over the carnage rose prophetic, a voice;  
 Be not dishearten'd—Affection shall solve the problems of Freedom yet,  
 Those who love each other shall become invincible.  
 They shall make America completely victorious.  
 No danger shall balk Columbia's lovers;  
 If need be, a thousand shall sternly immolate themselves for one.

There shall be—a new friendship;

There shall be no innovations;

There shall be countless linked hands;

The most dauntless and rude shall touch face to face lightly;

The dependence of Liberty shall be lovers,

The continuance of Equality shall be comrades.

These shall tie you and band you stronger than hoops of iron.

## AMERICA'S MESSAGE—Arthur Edward Johnstone

I saw askant the armies  
 And I saw, as in noiseless dreams, hundreds of battle flags;  
 Borne through the smoke of the battles, and pierced with the missiles.

I saw battle-corpses, myriads of them,  
 And the white skeletons of young men—I saw them;  
 I saw the debris of all the dead soldiers of the war;  
 But I saw they were not as was thought;  
 They themselves were fully, at rest—they suffer'd not;  
 The living remain'd and suffer'd—the mother suffer'd,  
 And the wife, and the child, and the musing comrade suffer'd  
 And the armies that remain'd suffer'd.

## BY BABYLON'S WAVE—Charles Gounod

Vivas to those who have failed!  
 And to those whose war vessels sank in the sea!  
 And to those themselves who sank in the sea!  
 And to all generals that lost engagements! And all overcome heroes!  
 And the numberless unknown heroes, equal to the greatest heroes known!

## SOULS OF THE RIGHTEOUS—T. Tertius Noble

What whispers are these, O lands, running ahead of you, passing under the seas?  
 Are all nations communing? Is there going to be but one heart to the globe?  
 Is humanity forming, en masse?—for lo tyrants tremble, crowns grow dim.  
 The earth, restive, confronts a new era.

## SINK AND SCATTER, CLOUDS OF WAR—Arthur S. Sullivan

Turn, O Libertad, for the war is over,  
 (From it and all henceforth expanding, doubting no more, resolute, sweeping  
 the world.)

Turn from lands retrospective, recording proofs of the past;  
 From the singers that sing the trailing glories of the past;  
 From the chants of the feudal world—the triumphs of Kings, Slavery, Casts;  
 Turn to the world, the triumphs reserv'd and to come—give up that backward  
 world;

Leave to the singers of hitherto—give them the trailing past;  
 But what remains, remains for singers for you;

Then turn, and be not alarm'd O Libertad—turn your undying face,  
 To where the future, greater than all the past  
 Is swiftly, surely, preparing for you.

## A SONG OF VICTORY—Percy E. Fletcher

Now, trumpeter, for thy close  
 Vouchsafe a higher strain than any, yet;

O glad, exulting, culminating song!  
 A vigor more than earth's is in thy notes!  
 Marches of victory—man disenthral'd—the conqueror at last!  
 Hymns to the universal God, from universal Man—all joy!

"HALLELUJAH" from "The Messiah"—George Frederick Handel

## PART THREE

*Community Singing*

Led by Mr. George Edwin Knapp  
 War Camp Community Service  
 Formerly Army Song Leader, etc.

The following quotation is from an article by Victor Lichtenstein which appeared in Reedy's Mirror:

*Conference Chorus*

On Thursday evening last occurred one of those rare moments when a happy co-ordination of favorable conditions resulted in a glimpse of that beauty which is imminent in the universal Soul. A chorus of about 350 supervisors from every state in the union, assisted by the St. Louis Symphony Orchestra, gave a unique "choral interpretation of the war" with connecting text from the works of Walt Whitman. This interpretation consisted in thrilling and majestically beautiful singing of the national songs of Belgium, France, Great Britain, Italy and the United States of America, followed by Fay Foster's "The Americans Come," Arthur Edward Johnston's "America's Message," Gounod's "By Babylon's Wave," T. Tertius Noble's "Souls of the Righteous," Arthur Sullivan's "Sink and Scatter Clouds of War," and as a magnificent climax, Percy E. Fletcher's "A Song of Victory."

It is doubtful whether anyone present had ever heard more inspiring choral singing in every sense connoted by this overworked word. Superb precision in attack, exquisite blending of the different choirs, shading that was a ravishment of the senses of even the most hardened orchestral veteran, and dominating all, the masterful humanity of a masterful leader of men and women, Doctor Hollis Dann of Cornell University.

A few words as to some of the music. Tertius Noble's "Souls of the Righteous" (unaccompanied) had the beauty of an exquisite horn quartet, the delicacy of the Flonzaley's at their best, and an organ-like richness and sonority in the climaxes. The big moment of the evening came with a performance of Fletcher's "A Song of Victory." Fletcher, a contemporary Englishman, has caught the titanic spirit of the times in triumphant words and jubilating music. Even the perennially fresh and spirited "Hallelujah Chorus" from the "Messiah" seemed somewhat of an anti-climax after the cosmic harmonies of Fletcher's "God Save Our Motherland, Land of the Free."

On the same program a chorus of about 500 high school children also accompanied by our symphony orchestra and directed by E. L. Coburn, St. Louis, supervisor of music, gave a group of numbers by Beethoven, Gounod, Rachmaninoff, etc.; and Mr. Zach led the orchestra in rousing readings of the Tannhauser Overture and Tchaikowsky's "Marche Slav".



## Fifth Day, Friday, April 4, 1919

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### THE PLANS OF THE MUSIC BUREAU OF THE NATIONAL WAR WORK COUNCIL OF THE Y. M. C. A. FOR THE RECONSTRUCTION PERIOD

MARSHALL M. BARTHOLOMEW, *Director Music Bureau, National War Work Council, Y. M. C. A., of the W. S. A., New York City.*

Mr. Chairman, Ladies and Gentlemen: This is a great privilege. I didn't know until I landed, five days ago, from France that I was to have it, but I am glad to talk to you for a few minutes, both to make a brief report, which I think is due, of the stewardship of the Y. M. C. A. musical activities as a war time activity, and briefly to outline our plans for the reconstruction and peace work which is to follow the war.

I have been in the war game from the beginning. I was living in Germany when the war broke out, and soon after the opening of the war, the thing pulled on me so that I volunteered in the Y. M. C. A. work in the prison camps in Germany and Austria, working for allied prisoners. I found that the most useful thing I had in my work was my own profession, that the first thing to do for prisoners, since you couldn't free their bodies, was to free their spirits and that the only thing which would get everybody, regardless of creed or race, was music. I started in, and right away music became the pivot of all our war activities in prison camps.

You would laugh were I to tell you some of the half humorous, half pathetic tales of our first efforts. We had no budget, no money, to work on. I recall the first orchestra that I helped organize in a prison camp. The men had to make their own instruments, and they did quite well. They knocked together in a few days fifteen stringed instruments, some violins, some violas, one of which I now have as a souvenir, and a cello. Everything was complete but there were no bows for the violins. One morning a member of the Music Committee came up to me smiling and said, "Now, we can have a concert; we have our violin bows." I said, "Where did you get them?" He said, "A man drove in with some supplies for the commissary, and while he was delivering the supplies, his horses lost their tails." (Laughter.) So you see, necessity is the mother of invention in prison camps with music as in other things.

With regard to the usefulness of music: it was impressed on me over there in a new and vital way and one which I shall never forget, the fact that music is not entertainment; it is bread and butter. It is something that people must have. You don't feel that until you get down to places where misery is on top, where people are utterly discouraged, utterly cast down, utterly demoralized; and when not even religion will raise men's spirit. It is then that music steps in and saves the day.

In the most isolated prison camp in the world, in the heart of Siberia, where 35,000 men were imprisoned, the doctor in charge of the hospital

and hygiene of that camp told me that music had more to do with lowering the death and insanity rate than all other work together, including the medical work.

So music began right away to have a new interest for me. Then I had a wonderful opportunity to see it work in the Russian Army. They have never had any welfare work such as our Army and other European Armies have had. Their Y. M. C. A. and Red Cross do not operate as ours do. There is no Community Service. The Russian soldier goes in on his meager pay and has no care of any kind, but he has that great thing—music. Music is traditional in the Russian Army. They have always had their Glee Clubs and song leaders. They have magnificent regimental bands and very often excellent orchestras. I studied the music of that Army; I saw it operate. I saw it keep morale up when everything else failed.

There are two or three significant things that I want to tell you from personal experience. One is that we really have a singing Army. There are different definitions, of course, of a singing Army. We haven't one in the sense that the Russian Army is a singing Army or the Japanese Army is a singing Army or the German Army was a singing Army, because our work has not been so definitely constructed, and we have not had so many years to experiment with it and bring it to a degree of perfection. But the point of the whole thing is this: Our men didn't like to sing at the beginning. They have learned to like to sing. I recall many times laboring with a crowd of men and trying to get them to sing and not getting very good results. I think I have lead sings under every possible condition. I held them on the Mexican border for the boys who thought they were going to France and were shipped to Oregon where it rained day in and day out—none too good for their spirits. I have held sings on board ships on deck where the men were crowded in going across the ocean. Coming back on the George Washington, I had five mass sings a day. I have been with the soldiers in the field.

I was able to put over the development of song leaders in the companies, which is the very crux of our work—the systematic development of song leaders out of the ranks. It is a pretty difficult matter to get these things going in a region where men are scattered in small villages. Take, for instance, the 78th Division. It spread over 400 square miles of territory—small villages—with about 22,000 men, and mud such as you never dreamed of before, and no place to work. We had to do our work and hold our classes in very crude places. I recall many classes held in billets over wineshops or in hay-mows with the straw ticks rolled back against the wall, and even then we couldn't possibly stand up straight, as we had to hunch our backs to keep from hitting our heads on the beams.

Our usual instrument was the little Estes folding organ, which we trundled along with us, doing thirty-five or forty or eighty kilometers a day over rutted roads to meet our classes. In one month in one division, we trained over 300 song leaders to leave behind us, and in almost every battalion we left a good quartette. We left song books and leaders in every company. These were not song leaders on paper; they could get up and lead before the men.

I know it is rather immodest, but I want to tell you that we had the work of training song leaders down to a fine point; we almost produce them while you wait. It was rather hard to get song leaders in France

when the boys were moving around from one place to another, and we had to meet all kinds of emergency conditions. But we were able to boil down our instruction so that with one hour's instruction for six days, (if we had detailed to us the good, musical talent of the Army), out of 300 men in one Division I was able to qualify sixty-five of them on the grade of A-1. Every one of them, in order to qualify, had to stand up and lead any song that he was called upon to lead.

The production of song leadership has really attained something interesting and unexpected in the line of efficiency for the small amount of work and time that we had to give to it.

In the time of demobilization, there was, of course, a great let-down in music activity. People began to turn their noses toward home. The soldiers didn't have the war to look forward to and the great incentive and war spirit to make them sing, but in spite of those influences and the influenza, which closed up completely all mass activities in many camps, I am sure you will be interested to know what a high degree of interest music held. In the four months beginning with November and ending the first of March, there were 4,000 and a few odd sings held in American cantonments alone, conducted by Y. M. C. A. Music Directors. That is an average of over 1,000 a month. There was an attendance of over 4,000,000 men, and at those meetings the main attraction, and very often the only attraction, was mass singing.

During the demobilization period, we have qualified somewhat over 4,000 song leaders, definitely qualified them, men who have attended classes on part of their regular military schedule time going through a set course and qualifying in that course. That means that the war has brought to the American people a returning to the homes in every town and village of this country of men who have learned to love to sing. It is a great thing. It is a tremendous asset, and not only that, but the number of song leaders, men who have learned to lead singing and lead it well, runs away into the thousands.

I am speaking now only of the work of the Y. M. C. A. which is only a part, and perhaps a small part, of the great work that was done in musical training and mass singing during this war.

With regard to our plans for the future, there have been a great many exaggerations, largely due to unfortunate newspaper articles which have come out entirely without authority, or mistakes or misstatements or misunderstanding. We do, however, want to take a part in music activities in the reconstruction, and music will be a part of the permanent program of the Y. M. C. A. in peace times as it never has been before.

I just want to outline very briefly what I think will interest you particularly with regard to that reconstruction program. In the first place, we have work inside the city associations. We have enormous equipment right at home which has not been used practically at all except sporadically here and there by some local leader. We shall try to organize as practically and efficiently as possible a chain of Glee Clubs over the country on a competitive basis, so that Glee Clubs of one association can compete with those of others. The sport of the competitive idea is priceless in the stimulation of music as in other activities. In the Army, we got some of our best results in stimulating singing by having contests between regiments and sometimes between companies. I believe that these Glee Clubs will

be a great outlet and opportunity for the young men of the country who are now members of the Y. M. C. A., and for those who will become members of the Y. M. C. A. and who, having learned to sing in the Army, will go ahead with it in a really cultural way, learn to read music intelligently and to take an interest in singing in more than just a general mass way.

We also intend to have an educational program where men will have an opportunity to learn the fundamentals of harmony, orchestra music, counterpart, sight reading, community singing, etc. We don't intend to go into the educational work on a large scale beyond that point at the present time.

Perhaps the most interesting to you of all is the Neighborhood Service that the Y. M. C. A. and the Y. W. C. A. combined are going to enter into. We have chosen that word "Neighborhood" carefully in contrast to the title "Community Service" because as in the Army, the Y. M. C. A. has approached singing from another side than most of the other agencies.

In the Army, rhythm is everything. A soldier can't be a soldier without rhythm; and the great value of music, from a military standpoint of view, is in what it does toward instilling in the soldier a sense of rhythm; so we approach this problem of teaching soldiers to sing and training song leaders from the rhythmic point of view. Our first exercises in training song leaders are along the line of foot drills and beating time, and then the singing comes along naturally. If we get good rhythm in a man, we find we have done him a great service in the military line, and he learns to sing.

Instead of approaching the community in mass sings, we are approaching them in group sings. Instead of trying to get great masses of people together and getting them to sing, we try to get little groups together in the neighborhood and get them to sing. We have had great success. The genius of the whole work is Robert Lawrence. I wish he might be here today. He is a wonderful song leader, who has a rare spirit and rare vision.

He went through the streets of New York in the Fall without any announcement or publicity. He would put his piano on a truck, stop at a corner, hang a sheet out of the window and start to sing with slides. Inside of fifteen minutes, he would have two or three thousand people. First the little dirty-faced children would crowd around and they would begin to sing right away. Then the stragglers would come around the edge, then the mothers and fathers of the children, and pretty soon the whole crowd would be singing. He repeated it week after week, and they liked it and they asked him to come again. In that way we are going to do our Neighborhood Service work in New York this summer, only adding to it other features which will help to make it permanent instead of just a fad or novelty which would soon wear itself out.

We propose to give the students of New York an opportunity to appear before a good audience. There will also be educational features in the line of brief lectures not more than five to ten minutes long, on home and civic betterment by experts. There will be play features led by an expert. There will also be formed from that organization three units, working in the street, which will hold little block sings. A part of the sing will be mass play. That is a great thing and it is being worked out successfully. The old games that some of us are prone to forget, but which can still

be played with fun, are going to be revived successfully in the city streets. We are also going to have pageants. We are quite fortunate in this, as we propose to build up simple pageants first in the neighborhoods and then in the larger cities as the thing comes along.

That is the plan as the work goes along. It rests absolutely upon the development of volunteer leadership. No organization can hope to have professional leadership working at a hundred or a hundred and fifty points in a large city.

We have made certain of the fact that the large majority of the human race, and particularly the American people, are innately musical. We have been astounded to find that almost everybody can sing if you will only give them half a chance, and that a surprisingly large number of people can lead singing and other activities if given the most rudimentary training and opening. We propose to use that discovery in making Neighborhood Service a success.

This is in no way a propaganda work. We are not seeking recruits for membership or testing them out for the Y. M. C. A. It comes from a deep feeling that from these organizations there should be something done that is a public service outside the walls of their buildings, something that will contribute to everybody, something that will give the workers and their members a chance to do public service.

With regard to the Music Bureau of the Y. M. C. A., it will be a small Bureau (and will remain so at least for the present) of experts. We have been able to gather together a limited number of persons, but I believe they are persons with real vision and with real ability, and we shall try to contribute in every way we can to augment and help along in the great movement of music throughout the country.

One thing that may interest you is the matter of publications. We are about to issue—some are already out, some are on the press and others will be forthcoming—short pamphlets with regard to successful pieces of work that we have been able to demonstrate and which may be generally useful throughout the country. One already out is the pamphlet on Military Music, the basis of our drill for training song leaders in the Army, the Navy and among the Marines. The other just off the press is "Songs of the Sea." We have felt from the beginning that there ought to be some volume of songs that are really traditional salt sea songs that have the brine in them. With that object in view, about a year ago, we called Mr. Frederick Weld, whom some of you may know as a concert singer of great ability and Professor of Music at Connecticut College, to take up this special feature of work in the Navy. He has been digging around, traveling with the sailors, old and young, and digging up the material. We are publishing this little book which contains chanties, sailor songs, songs of the sea, etc., to be sung in simple form with piano accompaniment but arranged to be sung in unison if men wish to sing them that way.

There will soon be prepared a pamphlet—"Musical Exercises for Public Schools"—designed to stimulate interest in study and increase capability for receiving, retaining, and executing orders.

One of the most amazing discoveries the Army disclosed is the place that music has taken in the training and stimulating of men's minds.

In so many of the development battalions, in which the members were mentally deficient and couldn't quite come up to the mark, music has been almost the pivot of the exercises and drills to bring them up.

Then we have in line a pamphlet on "Scout Music," fundamentals of hike singing, musical exercises to train scouts to receive, retain and execute orders. Then we have music in lodges, musical drills to stimulate singing in lodges and among lodge members; training of quartets and choruses in ritualistic music; music in the industries. An important part of the Y. M. C. A. work during the war has been in the war work industries, as many of you know, and that will become an important peace time branch of our service, too, putting song leaders right in the factories to organize music there.

There is just one more thing I want to say. I recall Christmas day, 1915, when I was in Siberia, about 9,000 miles from home and quite cut off. I had been working in some of the large camps out there. A little chorus of men in one of the camps had arranged a program and had worked very hard on it. They had a very good orchestra and chorus, but not a note of music. As they had to do everything from memory, they wondered if it would be all right to ask the Russian Commandant and his staff to be their guests. I ventured to invite the Russian Commandant and he accepted and came, and for the first time during the war, a Russian commander and his staff were the guests of their own prisoners in a concert or gathering of any kind. It was an interesting gathering. There were about 900, many being Germans, Austrians, Czecho-Slovaks, and Turkish soldiers, with a sprinkling of officers who were invited, prisoner officers,—and there was the Russian General and his staff. The concert was given; the orchestra played its pieces and the men sang their numbers. It lasted about an hour and a quarter, held in a little bit of a wooden barrack, everyone jammed tight like sardines in a can; and with all the windows hermetically sealed, as is the custom in winter there, the atmosphere was heavy.

At the end of that time, the Russian commander got up entirely unsolicited and gave a speech which I want to repeat, paraphrasing it. He said, "We have been at war for over a year, and I think that tonight is the first time that we have been able to forget that we are enemies. I represent a hostile government; we are at war with your government, but somehow or other for over an hour tonight I have forgotten that we were enemies. We will have to go on being enemies until the end of the war, but I don't believe that any power in the world could have made us forget it even for an hour except for music."

That is a good thought. I have never forgotten it, and I believe that if there is one thing that is going to solve all the problems that are before us now, social and political, it is through music. I don't believe that any other bond will succeed in creating the spirit of brotherhood in as great a degree as music, and that is why I am glad to tell you that the Y. M. C. A. is taking seriously music development for the first time in its history and intends to lend its strength to help other organizations, that for years have been working along musical lines, in building up a musical spirit throughout our country.

## THE WORK OF THE WAR CAMP COMMUNITY SERVICE IN COMMUNITY SINGING

DR. O. F. LEWIS, *Director Department of Community Singing, War Camp Community Service, New York City.*

What I am desirous of doing in the half hour that I have is to tell you some of the things that have struck me about community singing. Then I will let this Association decide what to do with the suggestions that I have made. I speak for our Department, for Mr. Bradford and others at headquarters.

War Camp Community Service is going out of business in a year. It will be no longer an organization. It is perhaps the one organization of the United War Work Drive to which you have all contributed that will leave no actual organization trace behind it. It was created for the war and the period of demobilization after which it goes out of business and a number of us go out of business at the same time, so that I have absolutely no axe to grind. I have no position to expect in the musical work. I couldn't get one one if I tried, so I come to you absolutely independently and frankly to present certain things that have struck us that might be done in this country in the way of community singing.

The questions are: What is War Camp Community Service? How has War Camp Community Service (which I will call War Camp for short) used community singing? What are some of the things we think we have learned about community singing? What suggestions can we make regarding community singing in the future and in regard to the training for community service in this country?

I think it is important that you should understand what War Camp Community Service was and is, because it still goes on during the demobilization period. It has been a modest organization, and I think that perhaps some of the indefiniteness that is in your minds in regard to War Camp has come from that very fact that it has been a co-ordinating organization and not a separate organization. It was established by request of the Commission on Training Camp Activities to concern itself with the leisure time of the soldiers and sailors outside the camps, just as the Y. M. C. A., the Knights of Columbus, the Jewish Welfare Board, the Salvation Army, and others have concerned themselves with the leisure time of the soldiers, sailors and marines inside the camps.

This service outside the camps was devoted primarily to the soldiers and sailors; secondarily, quite as important, of course, to the relatives and friends of the soldiers and sailors, and today there are some 600 communities in this country where this service is being rendered.

The fundamentals we found in war camps were perhaps these: That we gradually, through this effort to co-ordinate and help co-ordinate, to help interpret the job that the community had, had developed a conception in a great many of what we call the war camp cities of organized hospitality, organized definitely for the soldiers, sailors and marines. That organized hospitality has in large measure, I think, been an antidote for the homesickness that came to several million men when they left their homes. It was also a stimulus to thousands upon thousands of people in the communities to give of their services to become more patriotic, to help more in winning the war. The field of War Camp was the community. The

aim was the filling of the leisure time with opportunities for the soldiers, sailors and marines, and its method was the development of co-operation of existing organizations.

The second question: how has War Camp used community singing? I see three periods in our history. The first period was that of very sporadic recognition of the fact that people wanted to sing in the communities these songs that were sung in the camps—"Over There", later on "Pack Up Your Troubles", "Good Morning, Mr. Zip", "The Long, Long Trail", "The Home Fires". People wanted to sing those in the communities because the boys, sons, brothers, fathers, in the camps were singing those songs, and so that spread out into the community. In this first period of war camp about a year and a half to two years ago, we called largely upon the song leaders that were in the camps.

In the second period, which began, roughly, with last August and lasted until November, certain of our community organizers were detailed to give special attention to the developing of community singing. They were designated as song leaders of War Camp. Along about the first of November, when we hadn't expected that the armistice was going to come so soon, we established a Department of Community Singing, and it fell to my lot to be made the Director of that Department, largely because I was quite insistent upon this thing that interested me so enormously, and I felt that it ought to be organized in War Camp Community Service.

Our early aim, and I think about our only aim last November, was to win the war by all possible stimulation of the communities to that end. You know perfectly well that music has the power to stimulate. Physiologically it excites the blood and the body; it is a recreation; it is an antidote to fatigue, temporarily; it is a good fellowship mixture, and so we felt that we could use it on a pretty broad scale. Then all of a sudden came the armistice and we found that we had to restrict our community singing to a much narrower field than we had planned at first, because there not only was now the coming back of the men, but there was also a sagging on the part of the community toward interest and toward patriotism.

Our field at the present time is this: We can work where soldiers and sailors are gathered together in considerable numbers. We can do work with our girls' divisions, that is, in connection with the girls' work, and we can assist in promoting the hospitality of the community in connection with the soldiers and sailors, but that means, on the other hand, and will continue to mean in War Camp, (and that is the reason partly that I am explaining this in detail) that this great field of community singing, the field which Mr. Bartholomew spoke about, is not ours, will not be ours, and ought not to be ours. In other words, we are not here in war service at the present time to solve the large problem of community singing. We are not in the service together on After-War Camp Community Service, and so I am asking you to consider that what we may have learned I am bringing to you in a way to hand over to you for your deliberation, and, so far as it seems well, to carry it on for adoption.

A word or two in regard to our organization. We have a headquarters and we have a field. We have at the present time about sixty song leaders scattered throughout the country. We have certain regulations which must be obeyed because they are regulations imposed upon us by our Board of Directors, certain ways in which we must keep in contact with the field, and



we have, of course, a system of bulletins which go out to the field, and we have a news letter which goes out to the field, and we are trying in our own specific way to do something toward this demobilization period. Our task is to use community singing as an agency and not as a means in itself, not to develop choral societies, not to put community singing on a permanent basis, but to use it as an agency for greeting the returned men, for establishing and keeping up the attitude of the community toward hospitality for the soldier and sailor and marine during the time that they are coming back. It is a narrow field and I wish to make that emphatic, and it is not a field that we are going to occupy any longer than the demobilization period.

As for results, I haven't said anything at all about the enormous gratification that has come to us all. I wish I had time to tell you about the sing I saw in Cincinnati led by Reeves in a third floor hall in the north side of Cincinnati and composed of the men who had been organized to go out and sell Liberty Bonds. He was giving them the inspiration for their work.

In February, our song leaders conducted over 2,000 sings largely of their own work and partly of volunteers. We reached approximately over 1,200,000 people, through these sings.

Here are a few of the typical instances of community singing service that have gone on in the country during the last few months. Many of you know Mr. Alfred Hallam, of course. Mr. Hallam carried out a very remarkable festival chorus in Boston recently with a chorus of 1,400 people and with an attendance of 5,000 to 7,000 persons in each of three performances. Soldiers and sailors to the number of 5,000 were present—a total of from 5,000 to 7,000. That was a wonderful thing, it seemed to me, from the sociological standpoint, because it was a thing done by the people for the people and with the people. In Worcester, the department stores are being lined up for a welcome home celebration, and a number of services called, "the demobilization of the service stars of the flag", have been conducted. In New York City there is now not a victory dinner that is supposed to be perfect without a song leader of War Camp or of the Y. M. C. A. or some other organization, who is there not only to lead the community singing but spread the message of our duty to the soldiers during the time of demobilization.

One of the favorite slogans is: "Help the man out of the uniform into a job", and the song leaders of the War Camp have become in many ways Four-minute men, men who speak between the songs that they lead, men who, as Mr. Reeves did last night in Cincinnati, as the phrase is, "Get that message across" of the obligation of the community to the soldier.

I wonder whether we realize that a great many of these boys are coming back and they are feeling pretty sore at the kind of reception they are getting at the present time individually. They have offered their lives for you. They see a parade and arch, but they have an awfully hard time to find a job. That is part of the work the War Camp is undertaking during the period of demobilization.

Mr. Congdon tells of a very interesting event in his work as W. C. C. S. song leader. In Hoboken, a patrol boat was filled with a number of people from Hoboken and Jersey City and went down the bay and greeted one of the transports that was coming in. The boys from over-seas responded

joyfully to this choral greeting. In Charleston, S. C., Mr. Bryson issued a call for a preliminary gathering of the people to get ready to greet transports coming up the river. Ten thousand people came out to the Battery to learn the songs and get ready to sing the songs that they were to sing along the river and the docks when the transports should come in.

I might say that groups singing welcome songs are being organized, little groups of young fellows and girls who will go within a few days or evenings after the boy comes back and have a party in his house and sing in front of his home and in front of his service star and show a little of that warmth which we all have in our hearts but which we less than other countries wear upon our sleeves.

In Baltimore the department stores conducted a sing in the armory in which 3,000 or 4,000 of the department store employees gathered and sang, all getting ready to welcome the boys when they come back. Today, in Cincinnati, Mr. Reeves has 4,000 people gathered on a grand-stand along the line of march, and one of the volunteer leaders for War Camp has, I think, 3,200 in another place, and they are going to sing and sing and sing as those boys march by.

In San Francisco the same thing has been done. In Washington I think the Sing is one of the best activities developed there. Another of the best things in Washington is Professor Dykema and the class for song leaders which he has developed.

In Jacksonville, Mr. Whittier has organized on a permanent basis the so-called Liberty Choruses which was brought together during the time of the Fourth Liberty Loan. They, together with a number of the little localities outside of Jacksonville, had organized Liberty Bond Selling Clubs, and, of course, they lapsed as soon as that was over. Coming in there a little time ago, he saw the possibilities of that and so he organized the Liberty Choruses which are going to help greet the boys when they come back. This takes the form of a simple greeting from a few people in a neighborhood way.

In Atlanta, the auditorium sings are conspicuous on Sunday afternoons. In Portsmouth, Virginia, the school children are being particularly taught to sing, and in one of our cities, the children bring their service flags to school when the brother or the relative has come back. A little chevron is put across the service star with a little appropriate ceremony attached and then back goes the service flag into the house. The chevron across the star tells the boy has come back. In Chattanooga, Mr. Kimsey wrote that the service stars with the chevrons were beginning to appear in many windows. In Kansas City, Mr. Morrison thought of taking over the Union Station, and there he held for a week sings in the Station—one soldiers' night, one sailors' night and one marines' night. In California Mr. Alexander Stewart is our state representative and covers a large territory.

All these things are for the purpose of keeping up the American spirit during the post-war period.

May I state a few of the facts that we feel that we have sensed in War Camp? In the first place, it seems to me that community singing has become now a social phenomenon in this country. I speak from the standpoint of the student of society. It isn't a thing that belongs to any of us.

It isn't a thing that is the property of any of us. We have no invested interest in it. It is bigger than any of us. It will go on in spite of us. We can't stop it.

Community singing is here. Somebody said to me a little while ago that mass singing is an episode, and I said, "Mass singing is an earthquake destined to wake us up to the fact that the people are saying something to us in a new way." Millions of people are saying to us this morning, "We will sing; now what are you going to do about it? Are you going to sing with us or are you going to consider your field so limited that you are going to teach music or be director of music or a professor in a college?"

Mr. Dykema will get peeved if I keep talking about him, but I want to point out to you one of the best things that a man has done. He has gone from a professional chair right out into the middle of things, but I warrant that he would get up and say that there has not been any period of his life that has been half so rich as this immediate association with the great big social phenomenon, with the people in the camps. It is a social phenomenon.

In the second place, and here is a big side of it, it is a popular movement. It isn't a thing that is coming from above; it isn't superimposed upon us, but it is there and the people have it.

In the third place, it is communicable. It spreads. You couldn't isolate the germ of influenza and you can't isolate the germ of community singing. It takes hold of the people everywhere. The first experience I had with community singing was in a prison a year and a half ago when I heard 250 or 300 fellows sing in Essex County, New Jersey. They were sitting in front of me as I was about to give them a dry discourse on how to find employment when they got out of prison. They sat there on little stools and a woman who had been training them on Friday nights led them in "The Long, Long Trail", and the "Home Fires", and I never heard them sung with more aspiration that could not be fulfilled. Imagine a convict singing "Over There" and being, vicariously, for the time being, "over there."

This community singing has many elements of value, it seems to me, in our American life. We should regard it as something in which we are not going to make any money. I may be wrong about this, because we have all got to live, but I have an ideal in regard to that community singing and I should like to see this singing go on after I am out of it, swelling over the country, and I should like to see you people who have the personality and the ability and the leadership regard community singing as a part of your permanent, continued service to the people of this country. They want it and they are looking around for it and for the leaders. The Y. M. C. A. isn't going to be able to furnish the leaders; none of the other organizations is, and the leaders ought to come from the people and you are of the people. It is one of the few things that people can come together in. What else is there that we can do together? We can sing together, but what else can we do? It is the universal language, so it has been said. It is the universal language of the Germans and Austrians and Czecho-Slovaks and Turks. This is too big for any individual or organization to control. It is a thing in which we ought to be humble.

Pardon me for this illustration. I wrote a story which came out in the Ladies' Home Journal in January called "The Man Who Went Singing", and I had a conception there which is my ideal. It was at that time. Here is a man who realizes what singing can do, and during the time of the war he drops his business, his wife dies, he absolutely is broken-hearted. He comes suddenly to realize that in the opportunity to sing with people, just a few people singing together, there is a mission. So he goes out through the country, up into New Hampshire and Vermont, traveling around from house to house. Where he sees a service flag he goes in and talks to the people. He sits down in the parlor, which is generally only used for weddings and funerals, and there he sings. It seems to me it is a thing into which we could put our permanent service. It is a new form of sport. Some one has said it is a kind of laughing-gas. You get exhilarated by it, you wake up and find you have done foolish things and you are glad of it; you have had your tooth out. It is one of the great midways to the new field of conservation of leisure time.

I have a few suggestions to make. From my standpoint, it seems to me that we might well regard community singing as social and not as artistic. Out of it can come the love for better songs, for better music; there will be more music students, there will be more singing students; there will be a higher appreciation of music, but let us look upon this spontaneous community singing as a kind of singing that appeals to people who have never taken lessons in singing. Let us never block or discourage the desire of the people to sing because they are not going to do it well.

I have met a number of times people who were afraid to sing. The old men looked at me and said, "I don't know how to sing." I showed them that I didn't have any voice and I pitched the thing in three different keys, and they laughed at me, and I said, "Well, does it make any difference?" They said, "No", and so I said, "Well, let's go on with it." The thing I am trying to drive home is that there are so many non-essentials. If you are in your studio, for goodness sake teach pitch, but in any old place like this, sing any old pitch.

Let's have the people come to a knowledge of good songs and good music through community singing. Let us recognize in community singing a great chance for the man or woman teacher of music, the director in public schools, the professor of music. I wonder if I am correct in saying that the time is not very far away when there will be a municipal director of singing in the community. I believe that in a few years there will be twenty cities that have a municipal director of singing, but in order to do that they have to be with the people and believe with the people and do any kind of singing the people want in order to express the people's joy in life; the joy *of* life, but the joy *in* life is what the people are going to demand. It is the problem of the unfilled life that they are trying to solve on the other side. Americans have an unfilled life and they are craving now for the better filling of leisure time. One of their desires is song. Let us recognize the remarkable opportunity to help our country during these very troublesome years. The war for the moment is over, but does any one dare to say that the next years aren't going to be a continuation of our problems? We ought to be a singing nation.

THE RELATION OF THE WOMAN'S CLUB TO THE MUSICAL  
LIFE OF THE COMMUNITY

MRS. WILLIAM D. STEELE, *Chairman of Music, General Federation of Woman's Clubs, Director of Educational Department of National Federation of Woman's Clubs, Sedalia, Mo.*

America is proud of its musical women, proud not only of those who promote music through such wonderful organizations as the National Federation of Music Club and the General Federation of Women's Clubs, but to the fine body of women music teachers, women performers, women supervisors, to the greatly increasing number of women composers, many of which have gifts of which the nation might be proud.

The National Federation of Music clubs has a membership of six hundred clubs specializing entirely upon music. They are scattered from Maine to California, and include a membership of ten thousand. They work along every musical line and stand willing to carry forward not only the work of the individual club, but that of the community and the state in which they live. In thirty-six of the states the clubs have state organizations which add largely to their strength and scope of work. So much for the organizations of the National Federation of Music Clubs.

The General Federation of Women's Clubs has a membership of nine thousand clubs, representing two and one-half millions of women. Its organization is modeled after that of our government. Its eleven Department Chairmen corresponding with the President's Cabinet, each chairman being responsible for its policy and lines of work. Each state has its own independent organization, working out its own problems and those of the National body. At the National Biennial meeting, each Federated Club may send representation based upon its membership. These Biennials last for a week, and are a rare opportunity for the women of the country to get together and discuss mutual interests and problems of the day. At these Biennials the National Chairmen vie with each other in having the greatest speakers the country produces. On one program at the recent Hot Springs Biennial, appeared Julia Lathrop, of the Bureau of Child Welfare, Jane Addams, for the Social and Industrial Department, and Maude Powell for the Music Department. From this program alone, you may judge of the quality of talent which appears upon the Biennial programs.

The General Federation of Women's Clubs came into existence about twenty-eight years ago. At first its work was along cultural lines, but these women had vision, and their motto being, "Strength in Diversity", they added department after department to their growing organization, as new fields of labor presented themselves.

For twenty years, however, they did not see where music might enter into their plans of work. Then came the realization that music was a mighty educational, moral, and cultural force not to be ignored, so the Music Department was created. It took time, however, for the average busy club woman to see that music in the Federation meant more than courses of music study for music clubs, or to furnish a striking musical program at a Biennial. Music from an altruistic and spiritual standpoint had not dawned upon them. Then came community singing, and its value as a community service burst upon them and the Music Department came into its own. It was immediately placed upon the same working and

financial basis as the Departments of Civics, Literature, Art, Industrial and social Reforms, etc. Up to this time the music department had been poorly financed; to have it given the same financial backing as the departments named was indeed a triumph. And what brought this about? Of this I shall tell you later.

If it were possible for me to gather together the six hundred year books of musical clubs which I have in my possession, and make a composite picture of Article I, Section 1, of the Constitution and By-Laws of these, I fancy it would read like this:

"The object of this organization shall be the study of music and its literature for the purpose of gaining greater intelligence and self-improvement along music lines."

This was the primary object of the first music club. A means for study along musical lines.

I have often said, that the position of the musical club in a community is a unique one. It has no actual musical status save of its own making. It can be much or nothing,—a telling power in a community or a pleasant way of spending time. It has no defined object or line of work except of its own creation. It came into existence in answer to a need, and it depends upon the high ideal and the purpose of its membership for the success in its achievements; upon the congeniality and similarity of purpose of its members rests a large measure of its success. It is not responsible to any public, civic or governing body, is usually a strong social factor, and possesses much influence in its community. It is amenable to no one. Its plan of work is of its own choosing. It depends upon the voluntary efforts and the vision of its membership, as to whether or not it is a mighty factor in the musical uplift of its community.

For a time many of the musical clubs confined themselves to work after the fashion of the "composite preamble" I have just given to you, and many became circumscribed. The main object was that of program study and recital giving, and they did excellently along these specialized lines. They derived personal benefit and were satisfied to allow their work to end there. But, to the honor and glory of the musical clubs let me say that they were doing magnificent things along their own specialized lines of work. They were leading in bringing about a recognition of the American composer and artist, and the developing of the talented American amateur. They were producing educational courses of study, backing reforms in public school music, teaching clubdom of America what it might do with its own talented students. They were studying and encouraging American musical institutions, and patronizing our own talent, offering prizes for great American compositions, and backing financially every musical movement of the country.

But they needed an awakening, and a broader vision of the mighty possibilities of what music could do, and this vision came with the war.

Now, I shall tell you what brought about this same change of vision in the General Federation of Women's Clubs. At the great Biennial at Hot Springs last May, where several thousand women met daily to discuss means by which they could be of greater service to their country, for the first time in its history community singing was featured upon its daily programs. No session during these eight days opened without its song. These thousands of women were mostly grey-haired, and mothers, and I

fancy there was scarcely one there who was not entitled to wear a service star. The first time we sang "Home Fires" we shall never forget. They began bravely, but by the end of the first stanza there was scarcely a voice left to sing; tears in the eyes and lumps in the throats told the story. There was a pause. We read the chorus through, and we told them "to turn the dark cloud inside out," and give us a glimpse of the silver lining, and then they raised their voices, and we can truly say, we never heard more inspiring singing. At the end of that Biennial, not one woman of the thousand would have allowed community singing to be dropped from a program. They had found in music a means of expression for their emotions, which they had never known before and their burdens were made easier to bear because of the wonderful uplift of song. This put music upon the map of the Federation, and every woman of these thousands went back to her home, a musical missionary, willing to assist in carrying forward any work which the community was undertaking along musical lines.

Music has at last come into its own in the activities of the Woman's as well as the Musical Club, and only last week it was recognized and became a prominent feature on the program of the National Suffrage Association. The war has broadened the vision of club women. The club members through musical war work have become associated and acquainted with, and worked with people, the existence of whom had never dawned upon them. They have discovered "that the Governor's lady and Judy O'Grady were sisters under the skin," and the Governor's lady has really found Judge O'Grady "worth while". The war has made the whole world kin, and has driven from the music club its conservatism and opened the eyes of the women's club to the mighty hosts and powers of music that lie about it.

And these two great organizations now stand with extended hands asking, "Where, and when, and how", they may serve. Their keynote is "service".

At the beginning of the war, many of the musical clubs from all over the land wrote and asked me if they should suspend their musical programs temporarily, and give all their time to Red Cross, war work, knitting, making surgical dressings, etc. In every instance I answered very emphatically and promptly, "No, do not give up one mite of your active musical work. Your community and club needs the sustaining power which the healing balm of good music only can give." And the clubs met and carried out their programs, but as we all know they knitted and made surgical dressings while they listened. Another point which we made was, that the clubs had a duty to perform to the American artist. He had given his life to prepare for a concrete work. It was up to the musicians and the musically inclined in every community to see that we did not take his living from him, by abandoning our usual concert courses during the season. It was our duty to help take care of the musician, and right nobly did the clubs respond.

It would be unjust to the clubs, not to mention in a very brief way, the manner in which they worked in their communities along every line of war service. The musical clubs sent all manner of entertainers into the camps from Symphony Orchestras to Jazz Bands. Thousands of musical instruments of very kind from a piano to a mouth-organ, gladdened the hearts of the soldiers. One camp asked for a dozen canary birds, and a

hundred were forthcoming. Soloists, concert companies, etc., etc., were financed by clubs. Every community drive had its music, and right here let me say, that the government had the marvelous pre-vision to realize music's wonderful power, and nothing was left undone to aid music in and out of military life.

And now let me call your attention to some lines along which the women's clubs are working in their communities, viz.:

(1) They are fostering community singing, and bringing about the permanent organization of community choruses.

(2) They are still working on post-war musical activities, co-operating with the W. C. C. S., the welcome home celebration, demobilization of the flag exercises, allowing no public gathering to be without patriotic song. In connection with this we wish to call attention to one point which has been overlooked in the singing of our national anthem; it is this: We do not stand *at attention* while we sing. The clubs have been trying to educate their communities along this line.

(3) The clubs are working for the preservation of community history, folk lore, legendary, and folk song. They are encouraging pageantry, Christmas celebrations, festivals, in which all of the people may take a part.

(4) There are civic needs which many of the clubs are financing. They are giving free Band concerts in the parks, doing settlement work, presenting Municipal Christmas trees.

(5) They are working for better music in church and Sunday School and in the picture shows, and are sending music into the prisons.

(6) They are working for legislation making music an accredited study in public and rural schools, and are backing the supervisor in his work.

(7) They are creating a sentiment in Parent-Teachers Associations for more music in the home. In some states the slogan is, "A music book, and a music instrument in every home."

(8) They are working to have no National Holiday celebrated without its own appropriate music. Labor Day, Mother's Day, Flag Day, Arbor Day as well as on Christmas day all have their songs and the people should know and sing them.

These are a few of the lines along which the Clubs are working to serve their community, and they stand ready to be of assistance in every forward movement. They are thoroughly awake and alive to the tremendous significance of music in our schools. The work of the supervisor may be facilitated and made easier if he will call to the support the club women of his community. Why not capitalize our organization for the benefit of others? Have you ever done this? If not, use this wonderful power for carrying on and making easier your work.

And now may I ask the National Supervisors' Association how the Women's Clubs and the Musical Clubs of America may be of greater service to you in carrying forward the great educational movement in which you are engaged?

If you will prepare for me a letter, pamphlet, or an outline of concrete work, or suggestions of lines along which these two organizations may be of real aid, I promise that it will reach every Federated Musical Club (six



hundred in number) and every Federated Woman's Club (nine thousand in number) in America.

The Club, the Supervisor and the Community move hand in hand. Co-efficiency, co-leagueship, co-partnership, concurrence of ideals, concert of action, fraternity of interest—these are the elements which will bring about that "Ultima Thule", for which supervisor, musician, and community are working,—a musical nation.

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### THE NATIONAL WEEK OF SONG

NORMAN H. HALL, *Chicago, Illinois.*

So that we may understand what we are considering, I wish first to call your attention to the exact title that has been given to the week of song that it is proposed shall become a national institution with us. Note that the title or name of the event is "The National Week of Song." By some, this has been twisted into "National Song Week," "The Week of National Song," "Patriotic Song Week," and similar titles that fail to express the idea. The correct title, "The National Week of Song," means a week set aside for singing that shall be observed by the entire nation. Because the idea for a National Week of Song was born during the war period, it was but natural that many persons should jump to the conclusion that the primary purpose of the event was the singing of national and patriotic songs, but although the singing of such songs might be an appropriate part of all programs, the primary purpose of the movement is to help develop a permanent interest in singing, and in singing all kinds of songs of the better sort. I therefore ask you to fix in your mind the proper name of the event, "The National Week of Song," and to use this term whenever you have occasion to refer to the movement. Remember, also, that the National Week of Song is an annual event.

What is the National Week of Song and what does it propose to accomplish that is not now being accomplished by other means? Briefly, it is a movement in the interest of community singing, a movement to help make America a singing nation. It proposes to assist in awakening and developing a national and patriotic spirit, to amalgamate our people, to inspire them with high ideals, and to teach them to love good songs and good singing. In fact, it is the purpose of the National Week of Song to help accomplish all that your song leaders are trying to accomplish by the institution of community singing.

Now, the question is: In what way can the observance of the National Week of Song help you to a realization of the permanent establishment of community singing? What more will it do than call for more songs, and, incidentally, more work? The answer is just this. The National Week of Song will prove a spectacular event of national scope. Its success has already been nation-wide in the sense that it has been observed in communities in every state of the Union, but our ambition has not yet been realized, and will not be until the National week of Song is observed in every village and hamlet, and in every city and town of the entire country. That such an extensive observance is possible of realization is my firm belief, especially if you, the members of this conference, will do your share. As already stated, we have succeeded in starting the movement with a very decided

momentum, but when the force of this organization is added to the push, the observance of the event will become an important item of news that will be found on the front page of every newspaper in the country, not only during the week of the observance, but during the weeks of preparation for it. Its echo will also be heard many weeks after it has passed. Stop for a moment and think of the advantage of this publicity, and then picture to your own minds the result. All America singing; millions upon millions of people singing; people singing who have never attempted to sing but who will join the mighty chorus from very contagion.

"But," I hear you say, "What is the permanent good of one week of song?" My answer is this. It offers an objective for the year's work. For your school children, your choral societies and other kindred organizations, it would serve as the occasion for an annual recital. For the public, it would prove an opportunity to learn of the work you were doing during the year and to have a part in it by participation in the assembly singing, which, of course, should prove the big feature of the event. But is this any more than an ordinary community sing? No—that is, if you consider your local celebration by itself. But it is different, most decidedly different, when you consider the advantage gained as a result of the enthusiasm which will result from a truly national observance of the event. Yes, it newspapers will be full of news regarding it. It will be a National Sing. The newspaper will be full of news regarding it. In fact, as a result of advance publicity, everybody will be singing everywhere by the time the week arrives, and you can rest assured they will not stop when the week is ended. And here is another thing for you supervisors to remember—a successful observance of the National Week of Song will result in the business interests of your community taking a more lively interest in your work, which will mean more co-operation, both financial and otherwise.

Let me speak of the inception and subsequent development of the National Week of Song. It was first conceived in the early part of 1915 and in June of that year was first made public through the pages of "Normal Instructor-Primary Plans". When the idea was first conceived, it was considered solely as a proposition for the schools. Therefore, during the first two years, practically nothing was done to include the general public, but as time went on it was more and more realized that it was an event for all of the people, in school and out, young and old. Many of you have already given positive evidence of your interest in the movement, and practically every one of your prominent leaders whom we have approached on the subject have indicated their enthusiasm for the movement. Further, the National Week of Song has been indorsed by nearly every State Superintendent of Public Instruction in the country, and Mr. P. P. Claxton, United States Commissioner of Education, has given his indorsement.

I just wish it were possible to read the great pile of enthusiastic letters we have received from song leaders all over the country who believe heartily in the idea of the National Week of Song. If you could read them and could also read the newspaper clippings regarding what has been done by the various communities throughout the country, your enthusiasm would quickly rise to the boiling point and I should not have to say another word in order to get you to start out immediately as missionaries for the idea.

And not only are song leader enthusiastic for the movement, but so are other leaders in other fields of music, as is indicated by a letter from John Phillip Sousa.

With regard to the time in the year when the National Week of Song is to be observed, and the character of the program for its observance, the time for the event has been designated as that week in February in which Washington's Birthday occurs. This time was chosen as being best because the work in the schools was well under way. Thanksgiving, and the Christmas and New Year's holidays were over, and far enough in the past so that there would be ample time for awakening an interest in other things, and at that season there is more attention to indoor affairs, such as concerts and similar events, than at any other time. Further, the fact that Washington's Birthday is one of the days in the week set apart for the observance of the National Week of Song, is a real asset, because it adds significance to the event.

In this connection, I wish to emphasize the fact that the general purpose of the National Week of Song is identical with the purpose of every leader of community singing. It is to acquaint the people of our country with songs of the better sort, songs that are elevating, the best of our national and patriotic songs, our home and folk songs, and the best of the world's inspirational, sentimental, and classical songs. Therefore, if you wish to be in harmony with the true spirit of the occasion, you will use such songs as these—songs that quicken the heart-beat and inspire the soul. It is such songs that truly represent the spirit of the National Week of Song.

Perhaps some of you are saying to yourselves that you already have a community chorus and that you hold frequent community sings, so there is nothing new in this idea for you. If such is your position, please remember that one of the great advantages to be derived from the observance of the National Week of Song is the great publicity that will be given to the community singing in general and the renewed interest and inspiration that will come to your own organization because of its participation in the great national event which shall include every city, town and hamlet in the country. In fact, the event shall be more than an ordinary sing if the proposed plan is carried out in full and your organization joins in the great chorus of song that will be raised in February of each year.

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#### THE RELATIONSHIP OF THE MUSIC SUPERVISOR TO THE VARIOUS AGENCIES ENGAGED IN COMMUNITY MUSIC

H. O. FERGUSON, *Director of Music, Lincoln Public Schools, Head of Public School Music Department, University School of Music, Lincoln, Nebr.*

The relationship of the Music Supervisor to the various agencies engaged in Community Music depends largely upon the size of the town under consideration. In the smaller cities, the music supervisor will not only have to be the moving spirit in all community singing work, but will of necessity be the director as well. If it so happens in a large city that other agencies are needed to organize and conduct the work, they should labor hand in hand with the supervisor of music for the best interests of the community; and by all means neither should overstep his or her authority.

Our idea of community music has always been that it is for the common people and must begin at the very bottom. Community music's short life, in many places, has been due to the fact that it has been taken up as a new fad by the so-called society people. It can never permanently exist when started that way. It must be a natural growth in the hearts and lives of the common people. Our Master said, "A little child shall lead them" and, fellow teachers, that is my text. Around this I believe the whole scheme of community music should be built.

I say this in direct contradiction to a statement made in a letter written me by one of the so-called authorities on community music, a portion of which follows—"The poor and worthless don't sing much and you can't make them. If you would have a community chorus in your city, get out the *very best people* and go to it, the rest will fall in. *It's not a job for Public Schools.*" I could quote further but shall not. I ask you, fellow supervisors, in all earnestness, if it isn't a job for Public Schools, whose job is it?

Our experience both in day school and in night school has been that community singing is more greatly enjoyed in our poorer districts than in any other quarter of the city. In Lincoln we have the backing of the Commercial Club and other clubs but it is through the agency of the Public Schols that the enthusiasm is worked up and the ground work laid.

Our system has been to have the children from the 5th to 8th grades inclusive gather in the halls of every grade and junior high building from 11:45 to 12:00 each Tuesday and sing three songs under the direction of the building music teacher. Wherever it is possible we use the school orchestra for accompaniment. The songs are chosen by the director of music and sung in the same order by every school. This uniformity means that thousands of children are singing the same songs at the same minute. This alone acts as a great incentive. Many of our townspeople, knowing of this custom, drop in at the nearest building to hear these children pour forth their voices in song. We make no effort to teach parts in this work but we have yet to hear a "sing" where all parts are not represented. The children naturally sing the parts to which they have been assigned in their regular class room work.

One evening each month the patrons are invited to accompany their children to their buildings and hear the families sing together the songs that the pupils have been singing during that month. Instrumentalists in the neighborhood are invited to bring in their instruments and assist the school orchestra in playing the accompaniment. Then at stated intervals the parents and children from all schools come together in the large central auditorium for mass sings. We usually have parts of the balcony reserved for special groups of children and many beautiful antiphonal effects are produced.

The director of music in the public schools leads these mass sings. Many gratifying results have come from this work, some of which I wish to mention. First, the high school beg for community sings and our 1,800 pupils enter into them heartily. Second, clubs of the city seek our assistance and leadership. Nearly every large club in the city makes community singing a part of its regular program.

Our Women's Club of 2,000 members, the largest in the United States, has repeatedly called upon us to lead community singing at their meetings.

During the month of March, one of my assistants and myself have had no less than 18 special calls to lead community singing at banquets, clubs, conventions, patrons' meetings, etc. The Rotary Club, The Open Forum, Y. M. C. A., Press Association, Men's Brotherhood, and various organizations are singing as they never have sung before. Many of these have permanently incorporated singing as a vital part of all their meetings.

Two hundred members of the Lincoln Rotary club are singing at their dinner each week who for years had forgotten to sing or who, laboring under the impression that they could not sing, have found out differently. There may be lacking something of the technical or cultural, but the songs of the club are the best music in the world for they come in a care forgotten spirit of relaxation and associated fellowship, that stay with us all through the days that follow.

Every wide awake community expects a supervisor to have an interest and a part in the affairs of the community beyond the work within the school room. If we measure up to this standard it is not necessary to organize the work of community singing under any of the various agencies doing this work. Where the supervisor has not yet awakened to the new status of affairs and is doing the same sort of work in the same sort of way that he did five year ago it may be a good thing for some live leader to come in and give him a hard jolt. Thomas Tapper has so aptly said, "Community music has never raised its head an eighth of an inch without the coaxing encouragement of some *one* person." This one person should by all means be the supervisor of music.

Community singing must be controlled singing. In my observation much of it has been conducted along the lines of "he who sings loudest sings best." The injurious effects of the "sing louder" type of direction on children's voices must not be underestimated. You all know that a week's work in the school room on good smooth, light, even tone production may be undone in one day in many of our Sunday Schools where the only directions offered by the leader are the number of the page and "sing louder". I am glad for the efforts that are being put forth in the way of a Children's Hymnal. This eliminates the question of *what to sing* but the greater problem of *how to sing* is yet to be solved. A little supervision even on Sunday night might not be amiss.

It is the duty of every music supervisor to carry his work over into the community. We recognized this statement as true long ago, yet it took a war to teach the people in most communities our national and patriotic songs. If the world war had accomplished nothing else it might be justified on the grounds that it taught us to know ourselves, our weaknesses and our strength, as we had never known them before. It taught us to carry heavy burdens. It taught us that we as teachers of music were wielding the hammers that welded men's hearts and hands together with stronger bonds than any of steel. And in these days of reconstruction when the war-weary are prone to rest, let us never slacken but gather even greater impetus and go victoriously "over the top", toward a greater musical America; "the land of the free and the home of the brave". As for me, "Let me do my work well, for then I may do it better; deny me the privilege of work and I can do nothing."

## MUSIC AS A MEANS OF SOCIALIZATION

E. GEORGE PAYNE, *Principal Harris Teachers' College, St. Louis, Missouri.*

Recent years of educational progress have brought about a transformation in educational theory and have witnessed a marked tendency to reform educational practice on the basis of this theory. We have come to regard education purely with reference to its effect upon some form of behavior of the individual. We no longer consider the function of education to be the giving of information about arithmetic, geography, history, music, etc., but regard it as a means of securing to the individual the right sorts of social actions and of developing in the individual the right kinds of feelings, attitudes, points of view, ideals, and sentiments about social practices. We look upon the various subjects in the curriculum as means to this end.

This new conception of education is opposed to the old disciplinary notion which assumed that the purpose of training is to discipline the mind, and, that when the mind is once well trained, a person is fitted for any situation where intelligence is demanded. This new view of education has been making itself felt in the twentieth century in concentrating attention upon the need of relating the instruction to the pupils' experience in such a manner as will insure the modification of their behavior and provide for larger control of conduct in the future. At the same time the tendency has been to regard behavior in its social aspects. Therefore, educational writers and speakers of the twentieth century have put unusual emphasis upon the social aim of education. Educators now usually agree that the outcome of education shall be either fixed behavior,—that is, habits—on the one hand, or attitudes, ideals, points of view, and sentiments as controls of behavior on the other. They also agree, as I indicated above, that the emphasis shall be upon the behavior of the individual in its social bearing.

I do not mean by what I have said here to get away from the fact that all education, so far as the individual is concerned, is a matter of values. Whether the individual acts in a way that is socially desirable will depend upon his feeling of values, unless we provide a system of coercion, and that is unthinkable in a democracy of free people. I have put the emphasis upon behavior in its social aspect, but I do not lose sight of the fact that behavior is a secondary value to the individual and is regarded by him only as it reflects itself in his own feelings. Therefore to develop social behavior we must transform the emotional life of the individual. This gives unusual importance to music in all instruction.

The logical outcome of the new interest in psychology as applied to education was emphasis upon the curriculum, and the effort of educators has been to find means of enriching the curriculum. Recently they have sought to enrich the subject matter of instruction by socializing it. The war, with its many consequences, forced us to undertake numerous new activities. In the midst of the war, the national government undertook to introduce material of a social nature into school instruction for purposes of training for more effective citizenship. I do not need to tell you the important place music had in the school curriculum during the trying conflict and how we were aroused to the highest patriotic endeavors through musical expression. Up to the present time, therefore, the result of educational

discussion and practice has been to bring about a modification of the content of instruction, educators having in mind, while making the changes, the psychological and social principles involved in the education of children.

I wish here to center attention upon another element in the situation, for I am sure it has not received sufficient emphasis, and by many it has been neglected altogether. I wish to call attention to the conditions in society for which we wish to develop controls in children through school instruction. The important questions to my mind to ask and answer are: What kind of controls or behavior is the child going to need in his social life to make him an effective individual? Over what sorts of situations must the child gain mastery? What sort of values must we develop in the child that will lead him to control his ever-increasing leisure for his own and the social good? The problem of the educator musician is to discover what music can do in accomplishing these results. Has music a function in the life of the individual in giving him a new squint at life? What does it add to the mental life that will make the individual a more wholesome citizen? In my opinion, we are practically more concerned with socializing the child than we are with socializing the curriculum. In fact we are primarily interested in the child and the social life and conditions he is to master, and only incidentally in the curriculum. We are interested in the curriculum only in so far as it will prepare the child to control his environment now and as an adult later on. That is, we are actually concerned with the health of the child, with his play and recreation, with his bodily vigor, with his vocational information and fitness, with his citizenship, with his voting, with his moral actions, and how he is to help control the conditions in society whereby he can save these in abundance. Moreover, we are interested in the curriculum only in so far as it will get good health and bodily vigor, as it will lead individuals to play and enjoy profitable recreation, as it will give vocational fitness, and in so far as it will make a moral, upright, and effective citizen.

In the light of the foregoing consideration, what can we say about the function of music? What place, if any, has it in the curriculum? How can music socialize the child? In the answering of these questions a fundamental consideration of all instruction will throw some light upon the problem. It has been pointed out by several writers that all instruction should serve the ends of production and use. This we may interpret to mean in the case of music its study for vocational ends or for purposes merely of using music to enrich our lives, to enhance our values, to give force to our ideas. For example, it is the purpose of music, from this point of view, to create a love of country along with understanding of its meaning. Music may socialize the individual in two ways through participation: by listening to music of others and by musical performance on our own account.

I wish at this point to recall to your mind that the great problem in public school music is to train for other than vocational purposes. What are those objects that musical training must serve? We have not studied the place of music in the curriculum scientifically. We have merely taken for granted that music has a place in the curriculum, and each one has given his own subjective value to its different aspects. Consequently there is little agreement.

It is clear to me that music must be regarded as an instrument of socialization, just as arithmetic, geography, history, and the like. It is clear to me also that in order to determine just what function music can serve in socializing the individual we must make a survey of the community and see first how music may be used as an instrument of leisure in socializing the individual as the community now stands, and second how can music, properly emphasized and taught, tend to correct social evils and develop the ideals in the community. Music can tend to correct social evils by substituting a high for a low form of amusement. We are contemplating such a survey of the district of our observation school, the Wyman Elementary School, to see first what kind of musical activities the graduates of the past ten years have engaged in. In other words, we want to see what use the graduates have made of their musical training. I think this will help us to determine the correct point of emphasis in our musical instruction; whether we shall devote most of the time in the elementary schools in learning the mechanics of music or in the acquisition of musical experience and a love of good music. It will, moreover, help us to determine whether we wish to train the children of this district in musical performance, vocal or instrumental, or in musical appreciation; that is, whether we shall train them to be appreciative musical listeners, or to be musical performers; whether we shall help them to appreciate musical concerts of various kinds, or teach them to enjoy their own participation in choral societies and other forms of musical expression.

In the second place this survey ought to help us to determine how music may be used more effectively as a social instrument. If it is desirable that all graduates of the school use music through participation in choral singing, then we are not free from the obligation of directing our efforts toward the end that all children may have this opportunity for musical expression and may utilize this opportunity. If, on the other hand, it appears that our people wish mainly to use music produced by others and that they will, in the main, purchase phonograph music, we shall have to seek to develop such appreciation that parents and children will want to use the best music instead of "Jazz", Stockyard Blue, and the rest.

I do not mean to imply that we can ascertain through such a survey just what ought to be done permanently in music, but we can get at our immediate problem, which is to help the child and community to a better utilization of its musical experience. We can, moreover, refine the type of experience desired.

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### THE ATTITUDE OF LABOR TOWARD MUSIC EDUCATION

CHARLES B. STILLMAN, *President American Federation of Teachers, (which is affiliated with the American Federation of Labor) and Secretary of the Committee on Education of the American Federation of Labor, Chicago, Illinois.*

I think there is a certain degree of appropriateness in this convention of public school music teachers having as a representative of labor, a representative of the public school teachers affiliated with labor. I think all of you agree, who have been following the war situation, that organized labor and the employers have gotten closer together in the last four years



than any one would have thought possible in previous times, and that getting your feet under the same table is the sure way of proving your common humanity.

Still there are differences and there will remain differences that I am afraid even music will not be able to smooth away. There is so much misconception of labor's attitude toward life and labor's attitude in general that I think I am justified in treating it as a background for labor's attitude toward music in particular, because, as a matter of fact, labor has not had an attitude toward any subject more specific than toward the general proposition of education.

Some of you may not know what I heard the Secretary of Labor, Mr. Wilson, put so eloquently,—that the organized labor movement back in the early days was responsible for the establishment of our public schools. Many developments since may easily make that seem improbable, and I will try to elaborate upon it a little later, but from that time to this, progressive superintendents of schools, progressive Boards of Education and teachers,—all have found in organized labor the readiest response, in support of the cause whether before a state legislature, before a city council or a Board of Education.

The American Federation of Labor at its St. Paul convention in June last year adopted an educational program that has placed labor, I think, in the lead. That program has been followed by educational platforms in state Federations of Labor, notably the Illinois State Federation of Labor and the New York State Federation of Labor. The St. Paul platform consists of nineteen planks and I wouldn't have any audience left if I started in on those, but just let me mention a few. I will say at the outset that music is not mentioned. The responsibility for that is chiefly due to the fact that while the organized teachers affiliated with labor have many music teachers among their number, those music teachers have not made any definite request, have not really brought music forcibly to the attention of labor as they are doing now.

Various things were adopted which will interest you. Reduction in size of classes was one of the fundamental things that they all stand for. Without knowing much about music, I think you people suffer, or the pupils and teachers under you suffer, as much from over-crowded classes as any one thing.

Labor has recognized that the key to the educational situation is the teaching, and that it is impossible to secure the right kind of teachers without making it financially possible for the right kind of teachers to stay in the game and to attract that kind of teacher to take up preparation for teaching. Labor knows that the normal schools of the country are only three-fifths—most of them only one-half—full now; that in the Washington City Normal School they have entered in their classes nine where it has formerly been ninety. Labor, knowing the value of craftsmanship, is alarmed when it sees the prospects ahead of its children being under the instruction of persons who are not craftsmen in their line. They are advocating upward revision of school revenues and upward revision of teachers' salaries. They insist, and a large number of teachers are commencing to insist, that that is the urgent professional matter before the schools of the country at the present time. We might as well face the fact that our education is falling down, our system is cracking. Whether that is true

in your particular field of music I am not so sure. You will find that labor is solidly back of this proposition, namely, that if the school situation is to be saved, teaching must be made, in the first place, self-respecting and, in the second place, self-supporting.

Labor is a strong believer in vocational education. They believe that their children who do intend to go into what we call the manual trades should receive an education that furnishes the initial steps in that direction. But don't make the mistake of thinking that labor regards cultural education as of minor importance. Where has the big agitation for vocational education come from? It has come from the manufacturers. Labor says, "If our educational system is to be a democratic system, if democracy means equal opportunity, the child of the worker should have as good an opportunity to prepare for one of the so-called professions as for one of the so-called manual trades."

Labor representatives will probably say: "We will advise our children against becoming teachers or lawyers because they may starve to death, but if they want to, they should have the privilege of preparing. Even if they are preparing consciously for a manual trade, they have a right to demand in the public school system a preparation for the enjoyment of life, a preparation for citizenship and for effective living in an industrial community, and that means that technical operation of machines will have a very minor part in education. It means that citizenship would be the major goal aimed at; and this they claim can not be achieved in two separate sets of schools.

That alone ought to demonstrate that labor has a peculiar appreciation of what we call cultural subjects. Among cultural subjects music is one of the most prominent. Laborers are paying out enormous sums of money in the aggregate for private instruction in music which the community should be furnishing them free. All they need is a very slight amount of guidance for them to see the folly of their contributing from their own pocket-books and meager earnings for musical education that should be paid for by the taxes which they pay directly or indirectly. You will find that any approach along that line on your part in the community will be met.

The value of music or of any other subject must be determined by its effect on society, on social relations, and it is in that particular phase that our educational system as a whole has been falling down. I leave it to you as to how far it applies to music.

There are two respects in which our educational system is exceedingly undemocratic and makes almost impossible the proper functioning for the preparation for citizenship. One is in school administration, and that is the one that you are least interested in. I will not dwell on it very long, but have you stopped to think that our system of school administration is autocratic; and do you realize that the chief reason for it is that an educational commission was sent over to Germany and foreign countries to secure a model for our own educational system and since then they have been planning it along Prussian lines? Our individual teacher we want on the firing line in immediate contact with the pupils. That teacher's experience is absolutely nil so far as any influence on educational system is concerned. No teacher can effectively prepare pupils for life in a democracy when that pupil, herself or himself, has no conception of what the word "democracy" means. As long as teachers pride themselves on their aloof-

ness from life, on their knowing nothing about politics, having no connection with the economic and social life of the community, as long as they remain nuns and monks, as far as effective participation in community life is concerned, they will continue to be as ineffective for preparing their pupils for effective life as they have been in the past.

You teachers of public school music, who is it that tells you that you can or cannot teach music? Is it another musician? Isn't it in every instance a lay-board of education that pretends to know nothing about music and nothing about teaching? Take a lawyer or a physician. When they are debarred, if they are, it is by a board of lawyers or a board of physicians. Then, too, lawyers and physicians have a little more voice in their conditions of work and even in the fees which they can charge than your average teacher. So our professional status is a joke, as teachers and musicians are in an entirely different category.

Teachers of all subjects must surely work together in establishing themselves on a basis to command the respect of the community. We don't do that now. Perhaps the teacher of music does command the respect of the community. I am not prepared to argue on that, but you all know exceedingly well that a teacher, as such, is a negligible quantity as far as influencing public opinion is concerned. If Tom, Dick, or Harry, wants to know how to vote on a public question, a small grocery store keeper advises him one way, the school teacher advises him another. If he is going on the basis of authority which advice will he take? Why, the small store keeper's. We can never change it until we change our attitude toward the economic question, toward our salaries.

We are losing boys and girls by the thousands from the schools, not only from education in music but from all education, because the people who are urging them to stay in school are people who, from their standards, are highly unsuccessful. I remember a boy sixteen years old was urged by his teacher to finish his course, and this boy said, "Why, I am making three times as much now as you are. You had to go to college for four years and then to a normal school a couple of years. Now you have been teaching for ten or fifteen years and you have just now reached the point where you have a value to the community which is one-third of my value at sixteen years of age. You are a living example of what you are trying to wish on me." That was perfectly logical from the boy's point of view. That is one of the things we must change or we will lose the weak thread hold that we now have.

The modern superintendents are becoming increasingly democratic. You can't put them all indiscriminately into one class. We are breaking away from that, but we are doing it too gradually. If the schools in this period of reconstruction, when there is greater demand on them than ever before, are really to maintain their previous positions, let alone rise to new opportunities, we must not only have the new spirit of democracy in administration but in the distribution of benefits throughout the entire community.

Music can be made a community enterprise. Music can be made a training in co-operation, and the very spirit of music is violated if it is not made of thoroughly democratic things. On all of those grounds you can count absolutely on the support of organized labor, because organized labor is fundamentally interested in securing the best education facilities for the children of all the people.

## REPORT OF BUSINESS SESSIONS

### *First Business Session*

Tuesday Afternoon, April 1, 1919.

The meeting was called to order at 2:30 P. M. by Mr. Osbourne McConathy, the President.

THE CHAIRMAN: "I shall ask Miss Shawe to present the matter of business left over from last year's meeting relative to the constitution."

MISS ELSIE M. SHAWE, of St. Paul: An amendment to the Constitution was presented last year which should be voted upon this year. Although the motion stated that it was unofficially presented, I understood it to be official, and so I will present now for action as it was presented informally a year ago.

"The retiring member of the Board of Directors shall be ineligible for an executive office until after the lapse of one year."

The Committee deemed it unwise for the member of the Board who was retiring after having served five years upon that Board to still be eligible to a higher office, and so the motion was made to cover that. I present the motion because I was Chairman of the Committee on Revision of the Constitution and By-Laws, and our President asked me to keep track of any matters that would come up for vote this year.

THE CHAIRMAN: Do you present that as a motion?

MISS SHAWE: I will. I am Chairman of the Board of Directors, so I think it comes from me very properly. (The motion was seconded.)

THE CHAIRMAN: A motion has been made and seconded to the effect that the retiring Chairman of the Board of Directors shall for one year be ineligible to executive office in the Conference.

After discussion Miss Shawe's motion was unanimously carried.

THE CHAIRMAN: Are there other matters?

MISS SHAWE: I have a further amendment to offer to Article V, Section 1, relating to officers. As amended the section reads as follows:

"The officers of this conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and the Board of Directors, and these officers, together with the retiring President, shall constitute the Executive Committee of the conference."

The addition is that the retiring President shall be a member of the Executive Committee for one year after he has served as President.

Then in case the President should be elected for a second term, we would have to provide for that, and so Section 2 of that Article would read:

"In the event of the President's re-election for a second year, the ex-President member of the Executive Committee shall remain a member of that Committee for two years."

That is to have the advantage of the President's experience and power on the new Board for a year after he has served as President. I present it for your consideration. It has to be deliberated upon for twenty-four hours.

THE CHAIRMAN: I shall appoint on the Committee on Resolutions Miss Bicking, Mr. Hayden, and Miss Glenn.

There is one point more to be taken up today, and that is the appointment of the Committee on Nominations. In accordance with the new Section in our Constitution I announce the Nominating Committee has been appointed as follows:

Mr. McConathy appoints Mr. Miller, Chairman; Dr. Dann appoints Mrs. Hughes; Miss Shawe appoints Miss Root; Miss Inskeep appoints Mrs. Fryberger; Mr. Gehrkins appoints Mr. Hesser; Mr. Beattie appoints Mr. Earhart; Mr. Woods appoints Mr. Embs.

The Nominating Committee will present its report at the Thursday afternoon session.

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#### THURSDAY AFTERNOON, APRIL 3, 1919

The meeting was called to order at 1:30 P. M. by President McConathy.

THE CHAIRMAN: I shall ask now for the report of the Committee on Nominations.

MR. MILLER: As you know, the Nominating Committee is made up of one member appointed by each of the seven officers and executives. Before naming any one or before any discussion we took an informal ballot, and on that informal ballot the President was elected. This action afterwards was made formal and unanimous. For the other officers each member of the Committee named any one he chose and then we took a ballot. In each case only one ballot was necessary for an election, which was then made unanimous.

The predictions that this method of choosing officers would create a great deal of confusion and friction have not materialized.

The Nominating Committee takes pleasure in making the following report:

President—Hollis Dann, Ithaca, New York; First Vice-President—Frank A. Beach, Emporia, Kansas; Second Vice-President—P. W. Dykema, Madison, Wisconsin; Secretary—Miss Elizabeth Pratt, St. Louis, Missouri; Treasurer—James McIlroy, Pittsburgh, Pennsylvania; Auditor—Walter H. Butterfield, Providence, Rhode Island. As member of the Board of Directors—Miss Effie E. Harman, of South Bend, Indiana.

Signed by the Nominating Committee: Stella R. Root, Bertha D. Hughes, E. G. Hesser, Anton H. Embs, A. M. Fryberger, Will Earhart, C. H. Miller, Chairman.

It was voted, upon motion by Mr. Ferguson, duly seconded, that the report of the Nominating Committee be accepted as read and that the Secretary cast a unanimous ballot declaring the nominees duly elected as the officers for the year 1919-20. The ballot was cast.

Mr. P. W. Dykema, Chairman, read the report of the Committee on Community Song Book, (see page 144) including the discussion of the Service Version of the Star-Spangled Banner.

Miss Eleanor Smith read the report of the Committee on Hymnal. (See page 148.)

It was voted, upon motion by Mr. Gehrkins, duly seconded, that the report be accepted and the Committee thanked and dismissed.

MR. FARNSWORTH: May I say on behalf of the other members of the Committee on Hymnal that they ought to have only a sort of homeopathic dose of the thanks because the work was done almost entirely by Miss Smith. Mr. Fullerton and I were on the same Committee, and I don't think our names deserve appearance on the cover. The book is a monument of Miss Smith's patience and hard work.

THE CHAIRMAN: Would it be proper for me to ask for a rising expression as to how many will pledge themselves to get the book and study it with a view to recommending its use in Sunday Schools in their cities? (The entire convention responded.) I am sure the book will be given great consideration. We are happy to have it; it belongs to us.

I shall now call for the report of the Committee on Credits, of which Mr. McConathy is Chairman. I shall delegate the two sections of the report to the two members of the Committee, the first to Mr. Gehrkins on the subject "Entrance credits to college and credits in music toward college degrees," and the second section—"Statistics on present practices in high schools"—to Mr. Birge.

Mr. Gehrkins read the first section of the report. (See page 149.)

Mr. Birge read the second section of the report. (See page 152.)

THE CHAIRMAN: We will now hear brief reports from the Chairmen of the Section Meetings.

*(Reports were read. These reports are printed with the papers of the several Section Meetings in the proceedings for the Wednesday morning session. See page 47.)*

MISS SHAWE: I find, Mr. Chairman, that this is the particular meeting when changes in the Constitution must be voted upon. On Tuesday of this week two changes were suggested. They had the unanimous approval of the Executive Committee, so it is constitutional now, after twenty-four hours of deliberation on our part, to present those motions for vote. I herewith make a motion that these changes in the Constitution be adopted. The first is Section 1, Article V, relating to officers.

The change is the last phrase: "And these officers together with the retiring President, shall constitute the Executive Committee of the Conference."

Then Section 2 of the same Article: The addition, or the revised part—the amended part is:

"In the event of the President's re-election for a second year, the ex-President member of the Executive Committee shall remain a member of that Committee for two years."

Miss Shawe's motion to adopt the changes in the Constitution was seconded and carried.

THE CHAIRMAN: Will you kindly read the new proposed amendment which will then be acted upon in twenty-four hours.

MISS SHAWE: The following constitutional amendment to Article V, Section 5 is now presented to you for twenty-four hours' deliberation:

"In each and every state and territorial possession of the United States of America there shall be a State Advisory Committee composed of active

members of the Conference. The number and method of selection of the members of each Committee shall be determined by the Executive Committee."

Such a Committee has been serving for two or three or more years, but simply appointed by the President, the Constitution did not provide for it. This amendment is to make it more dignified and to relieve the President of some of his many obligations.

Section 9—an amendment to the By-Laws, under duties:

"It shall be the duty of each State Advisory Committee to co-operate with the Executive Committee on the Educational Council in such activities as may be delegated to them by the Executive Committee or by the Educational Council with the approval of the Executive Committee."

The third is an additional duty in connection with the duties of the Executive Committee: "The formation from year to year of the State Advisory Committees."

THE CHAIRMAN: The proposed change consists merely of arrangements for the organization of State Committees to co-operate with the central organization of the Society. The matter lies over for a day and will be acted upon tomorrow.

THE CHAIRMAN: We will now take up the matter of our next year's meeting place. I have letters from six different places, Columbus, Ohio; Chicago; Cincinnati; Minneapolis; Philadelphia; Sioux City, Iowa. Are there other places?

Some one suggests Newark, New Jersey; Los Angeles, California. It has been the custom that the presentation of an invitation should be made in person and also that there should be a definite invitation from the Board of Education. We have eight cities represented. I am going to ask them to present their invitations formally in alphabetical order.

*There followed presentations of invitations from the various cities.*

MR. GEBHART, of Nashville, Tennessee: I wish to read an amendment that I will offer to the Constitution of this conference. If it is out of order today, I signify my intention of re-reading it at the first session next year.

I move that Article VI, Section 1, of the Constitution of the Music Supervisors' National Conference be amended to read:

"The officers of the Conference shall be nominated by a Committee of five, the members of this Committee to be elected in the opening business session of the Conference by majority vote of the members of the Conference in open meeting. The Nominating Committee shall nominate two members of the Conference for each selective office of the Conference."

THE CHAIRMAN: You have heard the statement of Mr. Gebhart. This matter will come up for action a year from now.

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#### FRIDAY AFTERNOON, APRIL 4, 1919.

The meeting was called to order at 1:30 by President McConathy.

THE CHAIRMAN: First we will have the report of the Editor of the Supervisors' Journal by Mr. Dykema.

Mr. Dykema read the report of the Editor of the Supervisors' Journal. (See page 152.)

THE CHAIRMAN: Mr. McIlroy, the Treasurer, will report.

MR. JAMES McILROY: The President asked if I would not give some figures which would be helpful to us all in comparing our number now with what it was several years ago. I will go back to the earliest date from which I have the figures of membership and simply announce the active membership for each year.

Detroit .....	1911.....	84
St. Louis .....	1912.....	114
Rochester .....	1913.....	136
Minneapolis .....	1914.....	182
Pittsburgh .....	1915.....	312
Lincoln .....	1916.....	486
Grand Rapids .....	1917.....	497
Evansville .....	1918.....	475
St. Louis* .....	1919.....	697

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\* Membership July 1, 1919.

Mr. McIlroy then read the Treasurer's report. See page 158.)

THE CHAIRMAN: The next is the report of the Secretary.

Miss Glenn read the Secretary's report. (See page 153.)

THE CHAIRMAN: The report of the Educational Council will be given presently. Miss Glenn has told us regarding the formation of the Council. Our next matter is the report of the Committee on Resolutions, Miss Bicking, Chairman.

Miss Bicking read the report of the Committee on Resolutions. (See page 154.)

MR. HAYDEN: I move that the President appoint a Committee on the National Week of Song. (The motion was seconded and carried. The Chairman appointed Mr. H. O. Ferguson, Chairman, Mr. Arnold J. Gantvoort, Miss Clara F. Sanford, Mr. Norman H. Hall.

THE CHAIRMAN: Let me now introduce Mr. Earhart, the Chairman for the coming year of the Educational Council which was created and which began its operations this week.

Mr. Earhart read the report of the Educational Council. (See page 155.)

THE CHAIRMAN: There are one or two more items of business. I believe that there is a change in the Constitution proposed in connection with the State Committees who have that in charge.

MR. GEHRKENS: I was asked to read the changes proposed at the second business session and to be voted upon at this time.

THE CHAIRMAN: These amendments were presented yesterday formally and were laid over twenty-four hours according to the Constitution, and because they were unanimously approved by the Executive Committee, they may go into the Constitution now if the body approves them. I may add that they were also presented to the State Committee-men, that is, the President's Advisory Committees from all the states, and there was unanimous approval.

The motion made by Mr. Gehrkens to adopt the amendments was carried.



THE CHAIRMAN: Is there any other business?

At this point, Mr. Kinnear mentioned that it had been the custom to grant the Treasurer \$50 as a slight compensation for his work. Mr. McIlroy, the treasurer for eleven years, explained that he could not continue to do the work of the Treasurer unless he received \$100, an amount which would cover his traveling expenses and the expenses of carrying on the work throughout the year. A motion was made by Mr. C. H. Congdon, and duly carried, that the Treasurer be paid \$100 for his services the coming year.

THE CHAIRMAN: Unfortunately, I was out of the room this morning when Mrs. Steele made her address, but I understand that among the things she said was the proposition that they would be glad to finance a certain amount of the propaganda of this Association by mailing some of the matter that we might wish to use, and it seems to me quite appropriate that an expression of thanks for that and an authorization of availing ourselves of it might come from the floor. I would be glad to entertain a motion to that effect.

MR. HAYDEN: I move that we accept the offer as made by Mrs. Steele and pass on a vote of thanks for her consideration.

Mr. Hadyden's motion was seconded and carried.

THE CHAIRMAN: I have heard no motion to accept the report of the Treasurer.

Upon motion made by Mr. Kinnear, duly seconded, it was voted to accept the Treasurer's report.

MR. HAYDEN: I should like to offer an amendment to the Constitution and do so herewith, increasing the membership fee to \$2.00.

THE CHAIRMAN: You have heard the amendment, and it will lie over for one year to be acted upon, coming up automatically as an order of business at our next convention.

Upon motion duly made by Mr. Hayden and seconded, it was voted to accept the report of the Secretary.

THE CHAIRMAN: We have now a very happy occasion—that of inducting the new president into office. I take pleasure in presenting Dr. Dann. (Applause.)

DR. DANN: I want to thank you very heartily for the honor you have paid me. Most of what I had to say I said to you last night and your response was to me quite wonderful—very, very pleasant as you certainly saw, so far as I was concerned. I want to thank you for that splendid response and for the splendid work you did. That is not a formal or an empty compliment; I mean it very heartily. I don't believe I can make a speech. I am afraid I shouldn't be able to say what I should like to say, but there is just a thought or two I should like to leave. To me, the most remarkable and the sweetest and the nicest part of this organization is its spirit. You people who are younger could not realize what we who are older see very clearly and appreciate very deeply.

Years and years ago, Mr. Coburn and Mr. Congdon and a dozen others of us here attended the meetings of the supervisors, and we knew before we began that there would be scraps galore, there would be literally, almost, hair-pulling, friction, over little things. Many times I have seen fights

over how and when a dotted quarter note should be presented. Supposedly a great educational body would get into a scrap over a question of that kind and almost break up because of it.

Just think of it! For ten or eleven years this convention has gone on and discussed all kinds of questions. We don't sidestep any question, big or little, and I never have known of a serious difference of opinion or any letting down of the beautiful spirit that has pervaded this conference. Of all things, let's preserve that. It is the greatest heritage this conference can have. Don't let anything come in. Let us be big enough and broad enough to keep out anything but things, things worth while. (Applause.)

Now, there are things which are important—great questions—for this council to take up. I don't know whether it has been spoken of here or not by the officers, but it is a grave question. This organization is very seriously handicapped for lack of funds to carry on the different kinds of movements and investigations and research and expansion that it should have going on all the time. We hope to find some way to do it, but remember in all your discussions, remember in the decisions that may be made or the things that may be recommended or opposed here, that we are very seriously handicapped for lack of funds to carry on just the things that are essential. It is really wrong for me to take so much of your time, but if I am to, for the moment, be the leader, remember that the principal idea, the principal planning in the administration will be an attempt to give everybody a square deal and to harmonize everything and to get peace and joy to reign, and it is a good deal to that—to have a spirit always that existed for an hour over there last night when you sang so beautifully. (Applause.)

THE CHAIRMAN: The twelfth annual convention of the Music Supervisors' National Conference is adjourned.

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## REPORT OF COMMITTEE ON THE COMMUNITY SONGBOOK

*By the Chairman, PETER W. DYKEMA, The University of Wisconsin, Madison.  
The History of our Song Book*

It was in 1913 at the Rochester, N. Y., meeting that a discussion of means of stimulating a greater interest in music led to a luncheon conference on the making of a list of a few songs which all the children of the country should be taught. Although the original suggestion was to focus on about four songs, it was soon seen that this was undesirable and there resulted our pamphlet *18 Songs for Community Singing*."

By 1917, the movement for community singing had grown to such an extent that the "18" pamphlet was found to contain insufficient material. The correspondence and editing of the enlarged booklet "*55 Songs for Community Singing*" which appeared in 1917 was done by a committee consisting of Mr. Hollis E. Dann, Mr. Will Earhart, Mr. Osbourne McConathy, and Mr. P. W. Dykema, the latter continuing as chairman, as he was of the original larger editorial group. This committee, like all others of our Conference, serves entirely without financial reward.

When America entered the war and the full measure of German propaganda in this country was being disclosed, a revision of the widely used "*55 Songs*" seemed necessary. The Committee then put forth the present Liberty Edition which included a much larger proportion of patriotic

material than had heretofore been used, calling upon additional American material and the songs of several of the Allied nations. All distinctively German material was excluded. Now that the war is over, the Committee is again considering the whole problem of what is needed in the great movement of community singing.

*The Service Version of the Star-Spangled Banner*

In the Liberty Edition there appeared a new arrangement of the "Star-Spangled Banner" called the Service Version. Although there has been presented in our official Journal some explanation of the reasons for this version, interest in the subject is so keen that a restatement with some addition may well be made at this time.

About no other of our national songs has there been so much discussion as about the Star-Spangled Banner. The fact that the War Department has designated it as our national anthem gives it a place of greatest importance. But there are other reasons which have caused the discussion. What is the proper version? If there were an official version brought forth and sanctioned by Congress or some equally authorized power, probably this uncertainty would disappear. Up to the present, however, no such action has been taken. We have therefore many versions of our national anthem. The printing of another requires an explanation.

When in 1913, at its Rochester meeting, the Music Supervisors' National Conference inaugurated the movement already mentioned for getting a few songs sung by all the people of the country, the Star-Spangled Banner was naturally included in the list. At that time the spirit of loyalty led the editors of "18 Songs for Community Singing" which was the pamphlet issued to forward this object, to adopt the version of this song which had been formulated some time before by a committee of the National Education Association. After over a year of experiments with this version, the editors were forced to conclude that it was not a satisfactory one and they consequently made some modifications of the chorus. These modifications were so favorably received and criticisms of the unmodified verse portion continued so violent that the editors decided to consider for the new version of "55 Community Songs" (which had succeeded our original 18) a thoroughly revised version.

While they were engaged in their discussions, they learned that a committee was working on a version of the song for inclusion in the Army Song Book to be issued by the War Department Commission on Training Camp Activities. Moreover, they were informed that several of the music publishing houses were still undecided as to the version they should use in their publication. The Committee of the Music Supervisors' National Conference, realizing the desirability of uniformity in the version to be published by these different agencies, invited representatives of these interests to unite with them in their discussions. A joint committee was formed consisting of John A. Carpenter, Frederick S. Converse, Wallace Goodrich, Walter R. Spalding, representing the War Department Commission on Training Camp Activities; Hollis E. Dann, Peter W. Dykema, Osbourne McConathy, representing the Music Supervisors' National Conference; Clarence C. Birchard, Carl Engel, Wm. Arms Fisher, Arthur E. Johnstone, and E. W. Newton, representing music publishers. Mr. Dykema acted as chairman, and to him, at the University of Wisconsin, further questions regarding the version may be addressed.

Two courses are open to anyone who desires to make a version of the Star-Spangled Banner, depending on the way he regards this song. If he considers it as a piece of music which obtained unchangeable form when it was originally written, his task is simply to consult the original sources and to decide which one of these most nearly expresses the composer's idea. For this purpose, Mr. Oscar Sonneck has placed at our disposal a scholarly history of the Star-Spangled Banner which has been published by the Library of Congress. If, on the other hand, he decides that the song belongs to the people and like all folk songs, is subject to modification, his problem is to study the way in which the masses sing the song. This means that the material is not considered as fixed but as fluid; that the song may have changed from its original form and may be subject to further modifications as the years go on. (An examination of the oldest published material shows that every version used today has changed greatly from the original form.) This latter point of view, that the song is a living, developing creation of the people, is the one which animated the joint Committee of Twelve.

In order to determine what the people of America were singing, careful observation was made upon a great number of singers in many parts of our country. While both men and women in separate and in mixed groups were observed, special studies were made of those splendid examples of our fine representative manhood, the soldiers in the great camps. The Army and Navy Song Leaders were asked to gather their men in groups of various sizes and to start them singing the Star-Spangled Banner and to allow them to finish it without conducting and without accompaniment. The Song Leaders were then to jot down the version as it emerged from the masses and to send in their data to the Committee. While, naturally there were many divergencies in this group singing, there were a few striking facts that emerged. One is that the American people emphasize their rhythm by using freely the unequally divided beat. Whether or not this is connected with their liking for ragtime may be a debatable question, but it seems, as one observer put it, that our people in the singing of the Star-Spangled Banner at least, dot a note almost every time they have a chance. The N. E. A. version, therefore, which had been used in the original "18 Songs" was an academic rather than a real simplifying of the song by wiping out the dotted eighth and quarter notes, because instead of making it more simple for our people to sing, it made it more difficult because more foreign to our natural tendencies.

The story of the deliberations of this Committee of Twelve is one of many hours of investigation and discussion. From the conferences and a vast amount of correspondence, came the version as printed. The determining of the melody by following the folk song idea was a comparatively easy problem. The committee was unanimous regarding the version of the melody. The question of the harmony could not so easily be determined by reference to the singing of the people, because with us at least, the Star-Spangled Banner is essentially a unison song. The Committee had difficulty in arriving at a suitable harmonization. Especially marked were differences of opinion regarding the treatment of the first four measures of the chorus. Protracted discussion failed to bring about a unanimous opinion as to the best bass for this portion (naturally with corresponding tenor and

alto). However, the version finally selected received the support of a decided majority of the members.

Here is a version which is presented as being sensible, dignified, and simple. It will undoubtedly be widely used. Whether it is the final version can be settled only by the real judges of all folk material—time and the people.

We have tried to teach everybody this version of the Star-Spangled Banner. We have staked our reputation on it. We had plates made of it and had it put into the newspapers and editorials written about it. The only thing we say about this version that is an advantage over any other version, in addition to its intrinsic merit, which we, of course, believe in or we shouldn't give it, is that so far as we know, it has a far better chance of standardization than any other version ever dreamed of. There are more people who are going to use it. There are more publishing firms that are going to use it, and there are more general influences that are using this than has ever been using any other version. Your Committee, representing you, and we believe in close touch with your desires, felt that this was the version that ought to be used. The only argument I am now putting to you as aside from that beyond accepting our judgment is this question of the great forces that are now making toward standardization. Therefore your committee says—give the effort at standardization one more trial, and we think you have a mighty good chance of having the final version now. Of course, it is only a chance. We think it is about ninety-five to one, but it is a chance just the same!

In the meantime, it is a matter of interest to know that this version is printed in the three million Army Song Books printed and distributed free of charge by the War Department to all men in the service, and that it is also to appear in the books now being printed for the Navy and the Marine Corps. The band books corresponding to these song books, which are supplied to all bands in the service of the United States government, also follow this version. The Boston Eymphony Orchestra uses this version at all of its concerts. Moreover it is used exclusively by Ginn and Company, C. C. Birchard and Company, the Oliver Ditson Company, Silver, Burdett, & Co., American Book Co., Scott, Foresman & Co. and the Victor and Columbia Talking Machine Companies, and a number of other music publishers. Band and orchestra parts corresponding to the Service Version are issued by the Birchard and Ditson companies. The latter Company also issues the song as a solo in three keys, for high, medium, and low voice, in a beautiful folio edition, and is printing eight octavo editions embracing a variety of arrangements.

#### *The Influence of the Community Songbook.*

Leaving now the subject of the Service Version and returning to our main theme, it may be stated that our Conference has, by this pamphlet, probably done more to stimulate and guide community singing in this country than has been accomplished by any other single agency. Over a million copies have been printed and circulated in the most varied groups. Camp Song Leaders, War Camp Community Music Directors, Liberty Choruses, Community Choruses, State Councils of Defense, Women's and Men's Clubs, these and numberless other agencies besides the great body of music supervisors are by the use of this book doing much to accomplish what we sought, stimulating and standardizing singing by masses of our

people. The Committee in charge has constantly been scrutinizing the material and has been in correspondence with progressive leaders all over the country. It should be stated, moreover, that our publisher, Mr. C. C. Birchard, has shown the keenest interest in perfecting this book and almost unlimited willingness to make changes. It would have been impossible for the Committee to have carried out its wishes in the vital matter of keeping in close touch with the needs of the country if it had not been for the unusual sympathy and assistance of Mr. Birchard.

REPORT OF THE COMMITTEE ON SUNDAY SCHOOL HYMNAL  
ELEANOR SMITH, *Chairman*.

Your committee on Sunday School Music takes pleasure in reporting the completion and publication of the Sunday School Hymnal, the initial steps toward the completion of which were taken at our 1911 meeting in Detroit.

At that time it was agreed that there was a crying need for good sacred music for children; that on account of the poor quality of both music and poetry in general use in Sunday Schools, the religious and artistic ideals of children suffered, and that the supervisor's work on school days was often neutralized on Sundays. For not only, it was set forth, was the taste and musical discrimination of children vitiated; their voices were often appreciably injured by the kind of singing which the objectionable tunes fostered. It was therefore suggested and agreed upon by members of the Conference that the committee appointed in the preceding year to investigate Sunday School music be reappointed to prepare a book of sacred music for children. This book when completed satisfactorily to the Conference was to receive its official approval and support.

Delays have occurred in the appearance of the book owing largely to the war. Changed commercial conditions, especially paper shortage, made publishers more cautious about putting out new books. Copyright difficulties were multiplied by changes in individual addresses and by the insecurity of foreign mails. It was thought advisable also to submit the completed manuscript to a number of clergymen and other Sunday School experts for their criticism on the religious aspects of the book. As these ladies and gentlemen represented the viewpoint of at least five of the largest bodies of Protestant Christians in this country it was believed that much valuable suggestion could be gained in this way. While this proved to be true, both criticism and subsequent changes in the manuscript demanded considerable outlay of time.

The book as it stands embodies principles to which the Conference assented at the Detroit meeting. These were in brief: (1) That its contents embody universal religious truth; in other words, doctrine which is subscribed to by the majority of Christian people. (2) That such phases of the truth as are best adapted to the understanding of young people be expressed in good and simple poetry set to beautiful, dignified and childlike music. That this music be not less good in quality than the best secular music for children. (3) That religious folk-songs, songs in artistic form by standard composers, and such Church hymns as are interesting to children and appropriate to their use, make up the contents of the book. (4) That no secular arrangements or quasi-religious music of a secular character be admitted.

The Children's Hymnal consists of 265 songs and hymns. Forty-five songs are intended for children of nine years and under. A second group of seventy songs is more appropriate for older children. A third section consists of fifty carols. A smaller group of songs and part-songs is designed for use by the Sunday School choir. Eighty hymns are included. These are all tuneful and familiar and will be useful in making the connection between the Sunday School and the more formal Church service.

Use has been made of the best available poetry to be found in English. In cases where it was necessary translations have been made. A glance through the table of contents will show many great names of poets not usually found in hymnals for children or even for adults.

The music has been drawn from many sources, but hymns, songs and carols are of uniformly good quality. American songs and hymns are in the majority, but many songs and carols from other countries have been used.

A great majority of subject characterizes the contents of the book. Sub-sections mark the main body of selections, such as Morning, Evening, Joy and Praise, The Lord's Day, Labor and Conflict, Love and Faith, Heaven (a very small group), Nature, Processionals, and General. There is a group of eight sentences and a large number of selections for Feasts and Holy Days. This includes Carols and hymns for Advent, Christmas, Easter, Flower Day, Harvest, Lent, National Holidays and the New Year. Careful indexes facilitate the use of the hymnal.

There can be no reasonable doubt that the Children's Hymnal is greatly superior to the average Sunday School book. Your committee hopes indeed that it may be destined to take a much higher rank. The best features of certain of the old books have been retained while greater flexibility and charm were striven for. New types of songs have been added, and while there is sufficient original material the majority of the selections have proved their value.

The preparation of the book has entailed a vast amount of labor. Untrodden fields have been explored, every likely and unlikely source of good stuff thoroughly investigated, and it is the sincere hope of the committee that the usefulness of the book may be commensurate with the effort necessary to its preparation.

The members of this body by helping to spread a knowledge of The Children's Hymnal will undoubtedly help their own work along. We are all interested in good material for children. Every good song that is learned makes it easier to teach another good song; every bad song bars the way for what is desirable. Many superintendents and Sunday School teachers not only need guidance,—they want it. By telling them of such books as these we are aiding in the propaganda for better music everywhere.

## REPORT OF THE COMMITTEE ON SCHOOL MUSIC CREDITS

OSBOURNE MCCONATHY, *Chairman.*

### FIRST SECTION

*Entrance Credits to College, and Credits in Music toward the College Degree.*

KARL W. GEHRKENS, *Professor of School Music, Oberlin College.*

The Committee on High School Music is a joint committee of this conference, of the Music Department of the National Education Association, and of the Music Teachers' National Association, its personnel being as

follows: Mr. Osbourne McConathy, chairman, Mr. Edward B. Birge, and Mr. Karl W. Gehrken. This committee has been interpreting its mission as being an extremely comprehensive one, embracing not only a study of high school music in and of itself, but high school music as related to college entrance requirements, and high school music courses as preparatory to and connected with college and conservatory music courses. After bringing its pedagogical, psychological, and sociological study of high school music to fruition in the issuing of the report prepared by Mr. Earhart and Mr. McConathy last year, the committee decided that its next large task ought probably to be to undertake a statistical study of what kind of work in music the colleges were willing to accept for entrance credit, and to what extent they are now accepting it; second, for what kind of courses the colleges were giving credit toward the bachelor's degree, and how generally such work was being offered.

In order to obtain information that should be both comprehensive and official it was decided to ask the U. S. Department of Education to send out a questionnaire to all the colleges in the country, asking them to state their practices with regard to, first, crediting music as an entrance subject; second, crediting music toward the bachelor's degree. They were also asked to give information as to any special recognition given to music in the form of certificates, diplomas, etc.

There are some 600 colleges in the list printed by the Government in the Educational Directory issued in 1917, and out of this number we received information from 412 institutions. Of these 412 colleges, 191 or almost one-half allow some entrance credit in music; 80 allow one unit out of 15 or 16, while 111 recognize two or more. In many cases three or four units are admitted, while in one or two institutions as many as six are taken.

It is interesting to note that out of a total of 191 colleges allowing entrance credit in music, 187, or all but 4, give such credit for theory of some kind, in many cases harmony being the only type of musical activity recognized. The number allowing entrance credit in appreciation is not quite so large, being 151 out of 191, but these two types of work are evidently in the highest favor of any of the courses offered by the high schools. 76 colleges give entrance credit for practical music, but only 38 seem to recognize such general activities as chorus, glee club, orchestra, etc., although the replies on this point as well as upon the matter of crediting applied music were somewhat hazy, and my feeling is that these figures are probably too low.

Coming now to the matter of college credit toward the bachelor's degree we find that 238 colleges out of 412 give credit toward the degree for courses in music. This you will see is a larger number than allow entrance credit, and in many cases colleges offering very elaborate courses in music as a college study do not recognize the subject for entrance credit at all. This is evidently a practice based upon tradition rather than upon reason, and there is every indication that more and more institutions will in the near future give entrance credit for serious secondary school work in music. The rapidity and permanence of this movement will depend very largely upon the quality of the music work done by the secondary schools of the country.



Upon analyzing the practices of colleges in crediting music toward the degree we find that 36 allow from three to six semester hours of credit; 50 allow from seven to twenty hours; while 82 count more than twenty hours. These figures are in many cases based upon a graduation requirement of about 120 semester hours. In many colleges a major in music is offered, and in such cases the amount of credit allowed is often as great as 40 hours, while a few schools allow from 50 to 60 hours. Out of the 238 colleges recognizing music as a credit subject, we find 110 or about one-half giving credit for applied music, while practically all give credit for class work in theory and history. A few institutions recognize such activities as playing in a band or orchestra, or singing in a choir, glee club, or chorus, but in most cases these things, although encouraged, are treated as extra curriculum activities.

The degree of Mus. B. is granted by 76 colleges, and a certificate of public school music is offered by 36, while special diplomas or certificates in music are given by 124 institutions.

It should perhaps be stated in the above tabulation the junior colleges were not counted, although we have information about them which will be printed in our report. It should also be noted that 19 replies were received from special institutions like technical colleges, military training schools, etc., and that although these schools sometimes offer entrance credit for high school music courses they do not in the nature of the case give courses in music that count toward the technical degrees. These schools are, however, included in the tabulation, and this helps to account for the fact that there are as many as 170 colleges that offer no courses in music at all.

The results of this study as well as the figures that are to be presented by Mr. Birge with respect to practices within the high schools are to be printed as a department bulletin by the U. S. Bureau of Education. The results of our study of these college questionnaires are to be recorded in three parts: The first part will include the figures that I have just given, these of course to be still further recognized if more replies are received in the meanwhile; second, a tabulation of states, which will be extremely interesting as showing in what parts of the country musical progress is most marked; third, a brief statement regarding the practice of each individual college, so that any high school pupil may be able to find out by referring to the bulletin just what the policy of any particular college is with respect, first, to allowing entrance credit for high school music courses; second, with regard to courses in music counting toward the degree. It is hoped and expected by the committee that this bulletin may thus become a highly useful document, and that the somewhat extensive labors of the committee in compiling and arranging the material may thus receive their reward.

## SECOND SECTION

*Tabulation of Replies to Questionnaire on Present Status  
of High School Music.*E. B. BIRGE, *Director of Music, Public Schools, Indianapolis, Ind.*

Number of replies received, 352—from 36 states.

Schools having required chorus .....	141	giving credit	54
Schools having elective chorus .....	178	giving credit	91
Schools having assembly singing .....	295	giving credit	4
Schools having boys' glee club .....	211	giving credit	108
Schools having girls' glee club .....	254	giving credit	134
Schools having mixed glee clubs .....	126	giving credit	29
Schools having orchestras .....	277	giving credit	156
Schools having bands .....	86	giving credit	43
Schools having harmony .....	125	giving credit	95
Schools having other theoretical studies.....	82	giving credit	57
Schools having music appreciation .....	156	giving credit	88
Schools having history of music .....	120	giving credit	84
Schools having piano credit .....			116
Schools having violin credit .....			95
Schools having credit for other strings .....			63
Schools having credit for wind instruments.....			66
Schools having vocal credit .....			88
Schools bearing expense of applied music.....			28
Schools giving outside credit .....			116
Schools owning and lending instruments.....			122
Schools giving no credit toward graduation.....			71
Schools allowing for music one-quarter of total for graduation.....			38

The majority of schools seem to allow one-sixteenth of total towards graduation.

Activity in the field of orchestra, harmony, appreciation and credit for outside study in music seems not to be confined to any one section of the country.

California is markedly liberal in giving credits for music, though cities in various states are equally so.

## REPORT OF THE MUSIC SUPERVISORS' JOURNAL

*By the Editor, PETER W. DYKEMA, University of Wisconsin,  
Madison, Wisconsin*

The Music Supervisors' National Conference, has just completed its fifth year. It has continued the policy which was approved by the officers and advisory council at the Evansville meeting. It has endeavored to present at some length discussion of new and significant problems, material for which is not readily accessible to the ordinary supervisor. It has aimed to develop ideas rather than to supply news items.

In the four numbers of the past year, it has presented several significant contributions, notably "Music and the Great War" including unique letters from two of our members abroad and some unusual material prepared by the War Department for Mass Singing in Colleges. The phono-

graph as aiding in the development of music, especially in the public schools, was capably discussed by two representatives of two of the great talking machine companies. General problems having to do with music in the grades were discussed dealing with the maintaining of efficiency in the grade teacher, the organizing and conducting of elementary school orchestras, and the relation of the grades to community singing. The School Survey was presented in an article by the chairman of our committee on that topic. The new Service Version of the "Star Spangled Banner" was given in music notation in connection with the presentation of the reasons underlying its preparation. Under the caption "For Use in your Local Paper", there were presented from issue to issue, excerpts for the supervisors to use in keeping up general public interest in school music. A most helpful and original symposium on books which the supervisors should own, proved most valuable. The editorials touched on a considerable variety of topics. The same may be said of the readable and helpful advertisements which were present in large numbers. The Journal co-operated most heartily with the officers in the disseminating of information concerning the conference, the increasing of membership enrollment, and the stimulating of attendance at the St. Louis conference. A questionnaire on high school music aided in gathering facts from sources which hertofore had been difficult to reach.

The circulation has been increased this year so as to reach about 9000 for each of the issues excepting the January one. There is a constantly growing demand for the Journal and it apparently is meeting a real need.

As before, the Journal has been sent free to all individuals who are known to be associated with public school music teaching and to all others who had indicated that they were interested in it. The Journal receives no funds from the conference, but pays its own way entirely from the proceeds of its advertisements. Although full financial returns are not in for the year, the prospects are that in spite of there having been no increase in advertising rates during this year of high costs, there will again be a slight addition to the balance on hand.

The only criticism that the editor has to make is that he receives too few suggestions for the improvement of the magazine. He is anxious to make it truly representative of the best thought of the supervisors. And while he acknowledges gratefully that all specific requests which he makes for aid are complied with cheerfully, he does not receive adverse criticisms and suggestions for improvement in what he believes is a necessary degree.

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#### REPORT OF SECRETARY ON ELECTION OF EDUCATIONAL COUNCIL.

MABELLE GLENN, *Supervisor of Music, Bloomington, Illinois.*

In accordance with a motion introduced by Alice Inskeep at the 1918 National Conference for the formation of a permanent Educational Council, a letter ballot was conducted.

Eighty per cent of those eligible to vote availed themselves of the opportunity.

There were 119 different names proposed as members for the council.

The ten names, arranged alphabetically, receiving the highest number of votes, are:

1. Hollis Dann
2. P. W. Dykema
3. Will Earhart
4. C. H. Farnsworth
5. T. P. Giddings
6. Karl W. Gehrkins
7. Alice Inskeep
8. Osbourne McConathy
9. W. Otto Miessner
10. C. H. Miller

These ten persons constitute the first *Educational Council*.

## REPORT OF THE COMMITTEE ON RESOLUTIONS

ADA BICKING, *Chairman, Supervisor of Music, Evansville, Ind.*

*Be It Resolved*, That we most heartily express our thanks and appreciation to all who have so generously contributed to this our twelfth annual session of the National Music Supervisors' Conference. Especially are we indebted to the St. Louis Convention Bureau; to Dr. John Withers, Superintendent of Schools; to Mr. E. L. Coburn, Supervisor of Music and his corps of able assistants who have worked untiringly to make our visit one of pleasure, inspiration and profit. We recognize the place they hold in the community in securing the co-operation of the public spirited citizens in providing entertainment of such unusual excellence.

*Whereas*, On the sixteenth of March 1919 one of our leaders in the field of musical education, Dr. Frank R. Rix went out into the last great adventure of life. The real significance of his sad death can only be appreciated by those who know him best. His noble personality, his life of usefulness and service to others and the far reaching influence of his ideals will be a constant inspiration to those who have been directly associated with him. He began his musical career in the schools of Lowell, Massachusetts, his native city, and was director of the Lowell Society, Lowell Mardigral Society, and the Concord Glee Club.

For twenty-five years he has been connected with the schools of New York city and after Dr. Damrosch retired he was given complete charge of the department. He appeared as baritone soloist in concert, oratorio and opera and served as organist in the leading churches of New York City. He has been a member of the Conference for many years. Last spring he was with us in Evansville and there he extended to the Conference a most cordial invitation to come to New York for the next meeting.

*Resolved*, That we mourn his death and extend to his bereaved family our sincerest sympathy and condolence and that a copy of these sentiments be sent to his family by the secretary.

*Whereas*, Mr. Normal E. Lovell, Supervisor of Music at Salina, Kansas, a member of this conference in attendance at the Evansville meeting, joined the army at Camp Funston. He sailed for France June the fourth, was wounded in battle September the twelfth and died in the hospital at Toule September fourteenth.

*Resolved*, That this Conference commends his bravery and devotion to a high ideal which culminated in the supreme sacrifice.

*Resolved*, That School Music has lost a brilliant teacher and his friends a treasured companion and that we extend to his mother Mrs. Lovell of Springfield, Nebraska, our deepest sympathy and that a copy of these sentiments be sent her, by the secretary.

*Resolved*, That we extend to the *Victor Talking Machine Co.* our cordial thanks for again furnishing the Conference members with the printed list of the names and addresses of the entire membership.

Respectfully submitted,

ADA BICKING

MABELLE GLENN

P. C. HAYDEN

By motion from the floor, the following resolution was added to the committee's report:

"We recognize with pleasure that the magazine "School Music" published by H. C. Hayden, at Keokuk, Iowa, is now completing its twentieth year. We commend this enterprising pioneer journal in our special field which has valiantly and successfully championed the cause of public school music. It continues to present, from year to year, material that is timely and valuable to the school music supervisors.

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#### REPORT OF THE EDUCATIONAL COUNCIL, MUSIC SUPERVISORS' NATIONAL CONFERENCE

WILL EARHART, *Chairman*

Except for the implication carried in the title, the functions of the Educational Council were not officially prescribed. Prior to the St. Louis meetings, therefore, where the Council was to meet and begin active work, it was essential that the opinions of the members be gathered, in order to shape the policies and immediate program of the Council. Accordingly, the chairman of the Council sent out a circular letter to the members, asking them to suggest topics for discussion in St. Louis, and making suggestions of some such topics. In the replies received, extended by some further correspondence, ten topics were set forth as being appropriate for discussion at the St. Louis meetings. The deliberations there, however, resulted in combining topics in two cases, reducing the number to eight. These are as follows:

1. Music Credits in Colleges and Universities and Propaganda for more advanced study of Music in High Schools.
2. Courses for Training Supervisors of Music and the Grade Teacher in Music.
3. Extension of Music to all Schools not at present including it.
4. Inquiry into salaries, living conditions and expenses of Supervisors of Music.
5. Preparation of suggestions for Standard Courses in Music for Elementary Schools.
6. Definition of Attainments specified in Courses of Study in Music as an aid toward defining Standards of Measurement.
7. The Development of Vocational Music Study in Grammar Schools and High Schools.

#### 8. Articulation of School and Community Music.

It is evident that these topics not only provide a broad and strong program for work, but that collectively they outline a conception, held by the members alike, of the functions and duties appropriate to the Council. In addition, as will become apparent later, the discussions in St. Louis revealed clearly the type of organization and the method of procedure essential to carrying on the work of the Council.

The function of the Council, as implied in the topics quoted, is evidently to study the wide field of public instruction in music, in one and another of its various phases, and promote remedial action in cases where this seems necessary. Stated more explicitly, this means that the Council must gather great bodies of data, organize and interpret these data, and then see that reformative action, if any is needed, takes place, or is at least vigorously urged.

It is evident that such a program cannot be carried out by ten persons, or by any central organization alone, of whatever size. To be efficiently done, the work requires a large field force, and this force should be composed of members of the Conference. The Council therefore heartily endorsed the plan, which originated in the Council, to create State Advisory Committees of the Conference in all States and territorial possessions of the United States, which would not only co-operate with the Executive Committee of the Conference but would also assist the Council in its work. Not only does the Council believe that the plan gives promise of efficient work, but it believes, also, that the plan will react favorably upon the Conference, in the way of increasing its membership and in increasing the direct knowledge that members may obtain of music education in general in their respective States.

The Council was able, during the St. Louis meetings, to outline and provide for some first steps in its projected lines of progress. The work included under the first of the eight topics stated above—and this is a combination of two topics, as originally proposed by members—has been most ably accomplished during the past two years by Mr. McConathy, Mr. Gehrkins and Mr. Birge, acting as a committee on Credits in Music in High Schools and Colleges, under authority from our Conference and from the National Education Association, and the Music Teachers' National Association. As this question came to our Council, the difficult and slow task of gathering data had therefore been accomplished, as had the interpretation of the data. The only work remaining to the Council was that of propaganda. Action was taken, that looks toward securing, through the Council, the co-operation of the United States Bureau of Education, which is to print the report. The Bureau will be requested to print it in quantities sufficiently large to permit of sending a copy from the Bureau to every high school principal and every supervisor of music in the United States. But it was also recognized that the information contained in the report, though now accurate and extensive, will be out of date soon, and new inquiries will necessarily be made periodically through a long term of years. It seemed desirable that the Educational Council, which is a permanent body devoted to just such work, should become identified with it at this time. Also, the Council needs early recognition in order to help it in making other and quite different inquiries. It was therefore agreed that the present Committee on Credits which had prepared the report should

act as a Council Committee also, and should include in its printed report, among the names of the organizations authorizing it, mention of the Educational Council, as endorser of the report. It was thought that this action would not only serve to introduce the Educational Council to the attention of educators, but would insure, for future follow-up reports, a more permanent basis than that given by the present form of committee appointment, which might be terminated by withdrawal of members of the Committee at present serving, or by failure of the organizations now authorizing the Committee to reappoint it.

The Council discussed in some measure all the other topics propounded. The discussions, in general, aimed to answer these questions with reference to each topic:

1. What data, information or line of procedure which might serve as a basis for further investigation are at present available?

2. What are the peculiar interests and facilities at the disposal of the individual members of the Council with reference to the investigation of each topic announced?

The second question implies a conviction that had gradually become accepted among the members, that each topic should be especially assigned to some two members of the Council and its investigation be directed by them. Each member, indeed, will probably soon be assigned two topics, one of which will be his major and the other his minor topic. This is, of course, only a present and temporary plan, and is dependent at any time upon the number of topics and the number of members of the Council. For example, the sixth topic, bearing on Survey work, would naturally fall to Mr. Farnsworth, who at present is engaged, as chairman of a committee, in investigating standards and measurements, as bearing upon such work. A second member will be designated to serve with Mr. Farnsworth; and this second member will probably be named first in making assignment of some other topic.

The time for deliberations by the Council was so short, and the pressure of other Conference duties upon most of its members so insistent, that the assignments of members to topics was not made final when the Council adjourned on Friday. But members declared their interests and voiced their judgment as to the appropriateness of assignments to themselves and others with the greatest freedom, and with no thought but for the efficacy of the work and its value to our profession. Consequently the assignments can be balanced with a minimum of further consideration, and it was left to the chairman to complete and announce finally these assignments.

The chairman cannot speak too highly of the professional attitude and the devotion to the work of every member of the Council. Absolutely harried throughout the work by a thousand other demands upon their time and energies, they yet attended the Council meetings with remarkable faithfulness and worked in a spirit that made friction impossible. Had this not been true nothing could have been accomplished, for the time was much too short and pre-occupied.

While formal action was not taken as to the time of future meetings, it became clear to all members of the Council that the breadth and largeness of the work outlined would require much time, and time free from other demands. The consensus of opinion was therefore heartily in favor of convening the Council at least one day in advance of the annual meeting of

the Conference, and continuing its session over Saturday, at least, following the close of the annual meeting. This will doubtless be the plan in 1920. There was a strong feeling, too, that if there is any possibility of gathering the members into a meeting during the intervening time it should be done.

The Council looks forward with earnest desire and hope to its future work. There is no member of it that does not realize the dignity and importance of that work, and who is not earnestly desirous of discharging well, and for the good of education in music and the honor of the Conference, the responsibility which appointment to the Council places upon him.

### MUSIC SUPERVISORS' NATIONAL CONFERENCE REPORT OF TREASURER

#### *Receipts.*

July 3, 1918—Cash on hand .....	\$374.20
July 7, 1919—Sale of Books during year.....	69.00
July 7, 1919—Membership Dues:	
380 Active Renewal at.....\$1.50	570.00
266 Active New at.....2.50	665.00
50 Associate at .....1.00	50.00
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Total Receipts .....	\$1,728.20
Total Expenditures .....	\$1,478.31
	<hr/>
Balance, Cash on hand.....	\$249.89

#### *Expenditures.*

##### 1918.

June 27—Mabel Glenn, Sec'y, postage, etc.....	\$20.00
June 27—Frank C. Bartel, printing ballots.....	2.60
July 12—Postage, renewal cards, and receipts.....	7.50

##### 1919.

Mar. 5—American Printing Co., Pittsburgh.....	15.00
Mar. 5—Blind Printing Co., Madison, Wis.....	548.99
Mar. 5—Postage, Express, etc., by treasurer.....	21.65
Mar. 5—Postage, Membership campaign .....	20.50
Apr. 2—Gerald Tyler, recital expenses.....	151.56
Apr. 3—Banquet Tickets for the Press.....	10.50
Apr. 9—Karl W. Gehrkins, Committee expense.....	15.00
Apr. 9—Torsch & Franz Badge Co.....	17.18
Apr. 9—C. S. Thiel, stage carpenter.....	35.00
Apr. 12—Will Earhart, expense account .....	4.00
Apr. 15—Hollis E. Dann, Concert expense.....	114.36
Apr. 21—Osbourne McConathy, expenses as President of Conference—Postage, express, telegrams, etc.....	154.94
Apr. 21—Printing bills (President's account) .....	79.28
May 5—Master Reporting Co.....	101.80
May 10—C. H. Farnsworth, printing bill.....	30.00
May 28—Postage since Conference .....	12.00
July 5—Honorarium to Treasurer .....	100.00
July 5—Capt. Reuel H. Sylvester .....	16.45

Total Expenditures .....\$1,478.31



FINANCIAL REPORT OF THE EDITOR OF THE  
MUSIC SUPERVISORS' JOURNAL  
1918—1919.

*I. Receipts.*

(1) Advertisements—

Back Payments .....	\$40.00
September 1918 (17 Ads.) .....	401.67
November 1918 (18 Ads.) .....	405.87
January 1919 (18 Ads.) .....	410.12
March 1919 (18 Ads. plus extra circulation).....	571.53

Total .....\$1,829.19

(2) Miscellaneous (Three Library subscriptions and interest on  
last year's balance) ..... 6.20

Total Receipts .....\$1,835.39

*II. Expenditures.*

(1) Printing and Mailing—

September 1918 (6,500 copies).....	\$306.09
November 1918 (7,000 copies) .....	326.15
January 1919 (7,500 copies).....	360.21
March 1919 (9,000 copies).....	392.24

Total .....\$1,384.69

(2) Office Expenditures—

Postage, telegrams, express .....	\$149.89
Help .....	290.14

Total .....\$440.03

Total Expenditures .....\$1,824.72

*III. Balance.*

Receipts .....	\$1,835.39
Expenditures .....	1,824.72

Profit on year's issues..... \$10.67

Balance from Aug. 1, 1918..... 155.63

Cash on hand August 15, 1919..... \$166.30

PETER W. DYKEMA, *Editor*

Madison, Wis.

Examined and found correct.

WALTER H. BUTTERFIELD, *Auditor.*

## MUSIC SUPERVISORS' NATIONAL CONFERENCE

## LIST OF MEMBERS

## ACTIVE MEMBERS.

Abbot, Arthur J.	28 Clarendon Place, Buffalo, N. Y.
Acheson, Helen	117 W. McIntyre St., N. S., Pittsburgh, Pa.
Acker, Warren F.	27½ S. St. Cloud St., Allentown, Pa.
Adams, F. Eugenia	Moran Apts., Norfolk, Va.
Agle, Maurine	914 N. Maine St., Bloomington, Ill.
Agle, Myrtle F.	914 N. Maine St., Bloomington, Ill.
Aiken, Walter H.	Public Schools, Cincinnati, Ohio
Alexander, Birdie	401 Grandview Ave., El Paso, Texas
Allen, Mrs. Pearl B.	Hotel Pasco, Pasco, Wash.
Allison, Catherine	Music Supervisor, Greencastle, Ind.
Allison Kathryn	Music Supervisor, Iron Mt., Michigan
Amidon, Fanny C.	Box 444, Valley City, North Dakota
Anderson, Helen A.	516 S. Boulder Ave., Tulsa, Okla.
Anderson, Maud	Box 4, Collinsville, Ill.
Andrews, Florence	Scarborough School, Scarborough-on-Hudson, N. Y.
Andrews, Gertrude M.	12 W. 5th St., Lansdale, Pa.
Annas, A. Neil	407 S. Second St., De Kalb, Ill.
Archibold, Fred W.	24 Greenwood Lane, Waltham, Mass.
Armitage, Mary J.	Music Supervisor, Bowling Green, Ky.
Ashley, A. W.	5 Belmont St., Warren, Ohio.
Austin, L. C.	W. Tenn. S. N. S., Memphis, Tenn.
Baker, Earl L.	3800 Columbus Ave., Minneapolis, Minn.
Baker, Gola T.	616 Third Ave., Hibbing, Minn.
Baker, Lucy A.	609 Main St., Whitewater, Wis.
Baldwin, Helen	Music Supervisor, Iowa City, Iowa
Barnes, Edwin N. C.	Music Supervisor, Central Falls, R. I.
Bartholomew, Robt. A.	33 Park Place, Lockport, N. Y.
Barton, W. W.	Music Supervisor, Chrisney, Ind.
Baum, Alma	1582 The Alameda, San Jose, Cal.
Baxter, Kathryn H.	351 Jefferson Ave., Grand Rapids, Mich.
Beach, Elizabeth V.	195 Second St., Ilion, N. Y.
Beach, Frank A.	Music Hall, Kansas State Normal, Emporia, Kas.
Bear, L. Louise	1404 N. Water St., Decatur, Ill.
Beattie, John W.	555 Avalon Terrace, S. E., Grand Rapids, Mich.
Beck, Millie	1404 Third Ave., Rock Island, Ill.
Beck, Paul E.	Dept. Public Instruction, Harrisburg, Pa.
Beelar, Lola A.	2030 Park Ave., Indianapolis, Ind.
Berkeley, Florence	440 S. Atlantic Ave., Pittsburgh, Pa.
Bicking, Ada	406 Grant St., Evansville, Ind.
Birchard, C. C.	221 Columbus Ave., Boston, Mass.
Birge, Edward B.	1914 N. Penna St., Indianapolis, Ind.
Bivins, Alice E.	State Normal College, Box 4, Greensboro, N. C.

Block, Frieda E.....	909 So. Fifth Ave., Champaign, Ill.
Board of Education .....	Alhambra, Cal.
Boicourt, Blaine.....	Music Supervisor, Harrisburg, Ill.
Bottomley, J.....	106 Cobourg St., Stratford, Ont.
Bourgard, Caroline B.....	1324 Hepburn Ave., Louisville, Ky.
Boyles, Kate.....	1003 Santa Fe St., Atchison, Kansas
Braun, Robert.....	223 S. Centre St., Pottsville, Pa.
Breach, Wm.....	care of Board of Education, Rochester, N. Y.
Brecht, Charlot L.....	Music Supervisor, S. N. S., St. Cloud, Minn.
Brenan, Mrs. O. J.....	838 Nashville Ave., New Orleans, La.
Brereton, Mary Ellen.....	Music Supervisor, Alexandria, Ind.
Brown, Maude E.....	2510 Elm St., Manchester, N. H.
Brown, Sadie E.....	Music Supervisor, Carlinville, Ill.
Brown, Wade R.....	State Normal College, Greensboro, N. C.
Bryan, Geo. A.....	555 Washington Ave., Carnegie, Pa.
Bryant, Laura.....	403 E. Seneca St., Ithaca, N. Y.
Burgess, Selkirk Miss.....	Centre St., Grove City, Pa.
Buri, Lydia.....	Music Supervisor, Valley City, N. D.
Eurwash, Elvira.....	12 Chester Terrace, 1228 E. First St., Duluth, Minn.
Bushong, Melvin S.....	219 N. Kansas Ave., Olathe, Kansas
Butterfield, W. H.....	30 Congdon St., Providence, R. I.
Cade, Harriet L.....	326 W. 2nd North St., Centralia, Ill.
Cameron, Edna E.....	570 West St., Kenosha, Wis.
Cammack, Hazel R.....	Music Supervisor, Baxter Springs, Kansas
Campbell, W. W.....	Westminster College, New Wilmington, Pa.
Canfield, Susan T.....	University of Pitt., Pittsburgh, Pa.
Cannon, Elizabeth.....	Box 436, Concordia, Kansas
Caraher, Maisie E.....	Music Supervisor, Conway, Ark.
Carlton, Mabel.....	380 W. Atwood St., Galion, Ohio.
Carmichael, Eliz.....	Apt. 4, Butler Bldg., Fort Dodge, Iowa
Carolan, Alice.....	160 W. 4th St., Galesburg, Ill.
Carson, Cleva J.....	Music Supervisor, Rapid City, S. D.
Cash, Lillian.....	Music Supervisor, Caruthersville, Mo.
Cassady, Norma.....	Music Supervisor, Paducah, Ky.
Cavanaugh, Jessie.....	211 Eaton Road, Hamilton, Ohio
Chapman, Clifford C.....	178 Tremont St., Boston, Mass.
Chapman, Louise G.....	47 High St., Passaic, N. J.
Chatburn, M. Frances.....	2850 P St., Lincoln, Neb.
Chilvers, Thomas H.....	365 Lincoln Ave., Detroit, Mich.
Christensen, Alena.....	Music Supervisor, Dazey, N. D.
Clancy, Nan.....	1308 College Ave., Racine, Wis.
Clark, Frances E.....	Victor Talking Mach. Co., Edu. Dept., Camden, N. J.
Clark, Mrs. L. C.....	616 S. 3rd St., Muskogee, Okla.
Clarkson, Margaret.....	401 Sherman St., Albany, Alabama
Cleland, D. H.....	2140 McCausland Ave., St. Louis, Mo.
Cleveland, Mrs. Vida St. C.....	1108 Highland Ave., Chester, Pa.
Coan, Chas. V. H.....	82 Church St., Rutland, Vt.
Coatsworth, Lucille.....	Music Supervisor, Grand Haven, Mich.
Coburn, E. L.....	Board of Education, St. Louis, Mo.
Cochran, Lois D.....	Music Supervisor, Kirksville, Mo.

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Coe, Helen Deane.....	389 Vermont St., Rochester, Pa.
Cogswell, Hamlin E.....	Music Instructor, Public Schools, Washington, D. C.
Cole, Lucy K.....	c/o Columbia Graph. Co., Woolworth Bldg., New York, N. Y.
College of the Pacific.....	The Librarian, San Jose, Cal.
Collins, Violet V.....	c/o Silver, Burdett Co., 623 S. Wabash Ave., Chicago, Ill.
Comegys, Elsie H.....	Box 295, Snohomish, Wash.
Conaway, Cora F.....	648 E. Sixth St., York, Neb.
Congdon, C. H.....	200 Fifth Ave., New York, N. Y.
Conlon, Sara M.....	Bonair Hotel, St. Louis, Mo.
Conway, Mary M.....	Municipal Office, New Orleans, La.
Cook, Milton.....	1917 Adelia St., Nashville, Tenn.
Cooke, Margaret M.....	P. O. Box 345, Honolulu, T. H.
Coombs, Cecile C.....	545 Washington Place, E. St. Louis, Ill.
Cooper, Wm. F.....	119 Elliott St., Evansville, Ind.
Cosgrove, Mrs. Bertha D.....	Music Supervisor, Watertown, S. D.
Cosgrove, Martha C.....	85 Fulton Ave., Rochester, N. Y.
Courteau, Emelie S.....	742 St. Peter St., St. Paul, Minn.
Cragun, J. Beach.....	6120 University Ave., Chicago, Ill.
Crandell, C. M.....	Music Supervisor, Seward, Neb.
Crane, Julia E.....	Principal, Inst. Music, Potsdam, N. Y.
Crawford, Dorothy M.....	518 W. Fremont St., Fostoria, Ohio
Crecelius, Elyse C.....	Librarian, Teachers' College, St. Louis, Mo.
Crouch, J. B.....	c/o Scott, Foresman & Co., 708 E. Broadway, Waukesha, Wis.
Currier, Helen.....	801 Third St., S. W., Sup. of Music, Rochester, Minn.
Custer, Mae.....	123 Gilbert St., Danville, Ill.
Cutting, Mrs. Amy P.....	129 Orchard Ave., Battle Creek, Mich.
Daab, Ernest W.....	Music Supervisor, Belleville, Ill.
Dadmun, Alice.....	823 Redgate Ave., Norfolk, Va.
Daly, Charlotte.....	210 Hollow Ave., Jerseyville, Ill.
Damon, Inez F.....	834 Union St., Shenectady, N. Y.
Dann, Hollis E.....	507 E. Seneca St., Ithaca N. Y.
Darnell, Grace Leeds.....	316 Belleville Ave., Newark, N. J.
Davidson, C. A.....	Music Supervisor, Myrtle Point, Oregon
Davies, Herbert.....	1014 Grand Ave., Toledo, Ohio
Davis, Arthur.....	Christ Church Cathedral, St. Louis, Mo.
Davis, Howard C.....	Music Supervisor, Yonkers, N. Y.
Davis, Mrs. Wardner.....	Music Supervisor, Salem, W. Va.
DeFrates, Bernice E.....	Music Supervisor, Salem, W. Va.
Denby, Mary M.....	1121 College, E. St. Louis, Ill.
Deneweth, Amelia E.....	519 Indian Terrace, Rockford, Ill.
Dennis, C. M.....	602 S. 5th St., San Jose, Cal.
Dickey, Frances M.....	1408 E. 42nd St., Seattle, Wash.
Dillard, Helen L.....	Music Supervisor, Sikeston, Mo.
Dillard, V. E.....	Music Supervisor, Washington, Ind.
Dixon, Mrs. Ann.....	1224 E. 1st St., Duluth, Minn.
Dodd, Bess.....	Music Supervisor, Russellville, Ark.
Dooley, Mary F.....	4430 Indiana Ave., Chicago, Ill.
Dorsey, May E.....	925 Plum St., Newcastle, Ind.
Doud, Nettie C.....	617 E. Jackson St., Springfield, Ill.
Duke, Josephine C.....	Hotel La Tourette, Bayonne, N. J.

Dunlap, Ina .....	Music Supervisor, Joplin, Mo.
Durheim, Ruth .....	334 Central Bldg., Seattle, Wash.
Dussechal, Eugenie.....	3008 N. 21st St., St. Louis, Mo.
Dykema, P. W.....	University of Wisconsin, Madison, Wis.
Earhart, Will .....	725 Fulton Bldg., Pittsburg, Pa.
Edmonds, Lida M.....	420 S. 2nd St., Elkhart, Ind.
Edwards, Julia.....	123 Elm St., Clarksdale, Miss.
Eisenhart, Gladys.....	Music Supervisor, Streator, Ill.
Eldridge, Harry C.....	Entertainment House, Franklin, Ohio
Elliott, Emma G.....	S. N. S., Johnson, Vt.
Embs, Anton H. ....	319 E. 9th St., Albany, Ind.
Ensor, Eunice M.....	1831 Lamont St., Washington, D. C.
Erickson, Mrs. Aurelia M.....	712 Ellis St., Ypsilanti, Mich.
Estes, Chas. E., Robert Col., Constantinople, 1110 Church St. Evanston, Ill.	
Farnsworth, Chas. H.....	Teachers' College, Columbia Univ. New York, N. Y.
Farr, Frank D.....	623 S. Wabash Ave., Chicago, Ill.
Faville, Mildred.....	600 N. Main St., Lake Mills, Wis.
Feeney, Alice S.....	Tallawanda Apts., Oxford, Ohio
Ferguson, H. O. ....	1441 G. St., Lincoln, Nebr.
Ferry, Neva.....	Music Supervisor, Cushing, Iowa
Field, Charlotte .....	29 Parsons St., Detroit, Mich.
Fieldhouse, Alfred .....	42 Gould Ave., Paterson, N. J.
Fink, Ella Louise .....	316—19th St., Milwaukee, Wis.
Finn, Teresa M. ....	1224 Goodfellow Ave., St. Louis, Mo.
Finney, Marie.....	703 State St., Madison, Wis.
Fisher, Emeline K. ....	409 W. Court St., Flint, Mich.
Fisher, Grace .....	Music Supervisor, Olney, Ill.
Fisher, Vera .....	1712 Orrington Ave., Evanston, Ill.
Fisher, W. Ethelbert.....	3944 S. Madison, Morewood, Cincinnati, Ohio
Fithian, Powell G.....	W. Collingswood, N. J.
Flanagan, Florence.....	2216 Carey Ave., Cheyenne, Wyo.
Flanders, Marion Drake.....	Music Supervisor, Athens, Maine
Fleming, Ada M. ....	2301 Prairie Ave., Chicago, Ill.
Foreshaw, Myra Wylie.....	1010 W. Court St., Pendleton, Oregon
Foster, Miss Clyde E.....	318 Ellis St., Ypsilanti, Mich.
Foxgrover, Helen C.....	State Normal, Milwaukee, Wis.
Franklin, Inez C.....	215 W. Armour Blvd., Kansas City, Mo.
Franz, Agnes.....	Box 523, Washington, Mo.
Fraze, Margaret.....	1220 Park Place, Shreveport, La.
Frederick, Walter .....	1489 Wyandotte Ave., Cleveland, Ohio
French, M. Francelia.....	Music Supervisor, Escanaba, Mich.
Fryberger, Mrs. Agnes M.....	1939 Bryant Ave., S., Minneapolis, Minn.
Fuller, Mrs. Hattie S.....	406 Manners Lane, Albert Lee, Minn.
Fullerton, C. A.....	Iowa State Teachers' College, Cedar Falls, Iowa.
Gantvoort, Arnold J.....	College of Music, Cincinnati, Ohio
Gardiner, Frances B.....	231 W. Monroe, Springfield, Ill.
Gardner, Chas. R.....	Music Supervisor, Warrensburg, Mo.
Garstang, Harry.....	1207 Spurgeon St., Santa Ana, Cal.

Garvin, Helen M.	52 Vick Park B., Rochester, N. Y.
Gaskill, Cora	Box 805, Virginia, Minn.
Gastfield, Harriet C.	Music Supervisor, Shermerville, Ill.
Gatwood, E. J.	Music Supervisor, Angola, Ind.
Gebhart, D. R.	Peabody College, Nashville, Tenn.
Gehrkins, Karl	333 S. Professor St., Oberlin, Ohio
Geiger, Eldon	1455 W. Wood St., Decatur, Ill.
Gent, Ruth	619 E. Knox St., Galesburg, Ill.
Giberson, Grace Gail	912 S. River St., Eau Claire, Wis.
Gibson, Annie L.	Music Supervisor, Wood River, Ill.
Gibson, Marie	New Dormitory, Valley City, N. D.
Giddings, T. P.	City Hall, Minneapolis, Minn.
Gilbert, Alice M.	Music Supervisor, Devil's Lake, N. D.
Gillespie, Mrs. Lillian B.	3626 Lafayette Ave., St. Louis, Mo.
Glenn, Mabelle	318 E. Locust St., Bloomington, Ill.
Glockzin, Albert A.	532 Western Ave., Connersville, Ind.
Glover, Nellie	203 E. Mill St., Akron, Ohio
Gorman, Grace B.	119 S. 11th St., Richmond, Ind.
Grace, Margaret	4393 Forest Park Bld., St. Louis, Mo.
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Watts, Lillian.....	1304 Park Ave., Racine, Wis.
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Webb, Mrs. Estelle B.....	Music Supervisor, McLeansboro, Ill.
Webster, Ada M.....	15 Post St., Rochester, N. Y.
Weller, Jennie M.....	Music Supervisor, Chautauqua, N. Y.
Wells, Phradie.....	Music Supervisor, Kirksville, Mo.
Westbrook, Arthur.....	Music Supervisor, Manhattan, Kansas
Wheelock, Mrs. Grace M.....	214 Du Page St. Elgin, Ill.
Wheelock, Mary E.....	612 E. Sixth St., Alton, Ill.
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Whitely, Mrs. B. M.....	608 E. 9th St., Kansas City, Mo.
Whitmore, Helen H.....	Box 139, Ottawa, Ill.
Wilcox, Caroline E.....	209 Warren Ave., S. E., Grand Rapids, Mich.
Wild, Theresa F.....	520 Tremont St., Cedar Falls, Iowa
Willet, E. Eugenia.....	216 E. Elm St., River Falls, Wis.
Williams, Eliz.....	421 Forest Ave., Maysville, Ky.
Williams, Nancy Cora.....	S. N. S., Mankato, Minn.
Williams, Sadie L.....	211 S. Lancaster Ave., Dallas, Texas
Williams, Sarah A.....	Music Supervisor, Oskaloosa, Iowa
Willis Music Co.....	137 W. 4th St., Cincinnati, Ohio
Willson, W. A.....	Columbia Graph. Co., Woolworth Bldg., N. Y.
Wilson, Ella.....	Music Supervisor, Virginia, Ill.
Wilson, Grace W.....	311 N. Pleasant St., Independence, Mo.
Wilson, Kate M. B.....	623 S. Weadock Ave., Saginaw, Mich.
Windhorst, Estelle L.....	5810 Julian Ave., St. Louis, Mo.
Wingate, Ray W.....	Alfred Univ. Music Dept., Alfred, N. Y.
Wingfield, Daisy.....	217 Mountain Ave., Roanoke, Va.
Winkler, Theo.....	Music Supervisor, Sheboygan, Wis.
Winn, Nelle R.....	405 S. Main St., Paris, Ill.

Wiswall, Vera M.....	308 Augusta Ave., De Kalb, Ill.
Wood, Eva M.....	211 N. Washington St., Dwight, Ill.
Wood, M. Aurilla.....	220—6th Ave., Clinton, Iowa
Woodford, Marion J.....	16 W. 24th St., Baltimore, Md.
Woodman, Mrs. Grace P.....	6114 Woodlawn Ave., Chicago, Ill.
Woodroffe, Minnie C.....	1713 Front St., Fort Madison, Iowa
Woods, Glenn H.....	Board of Education, Oakland, Cal.
Woody, Blanche.....	1103 Jackson St., Anderson, Ind.
Wormley, J. E.....	547 Florida Ave., N. W., Washington, D. C.
Wray, Nellie.....	Music Supervisor, Orange, Tex.
Wright, Frances.....	State Normal School, Los Angeles, Cal.
Wright, H. Louise.....	Music Supervisor, Rushford, Minn.
Wright, Josephine L.....	St. Olaf College, Northfield, Minn.
Wright, R. W.....	931—7th Court, Lorain, Ohio
Wylie, Eulalie.....	Music Supervisor, Cheney, Wash.
Wylli, Joseph.....	2442 Franklin Ave., Toledo, Ohio
Young, Amy M.....	Broadbudd College, Philippi, W. Va.
Zenor, Helen.....	Music Supervisor, Maryville, Mo.
Zisgen, Catharine M.....	Administration Bldg., Trenton, N. J.
Total names, 646.	

## ASSOCIATE MEMBERS

Abbott, Martha .....	Kansas City, Mo.
Boedeker, Ruth M.....	St. Louis, Mo.
Bram, Carl.....	St. Louis, Mo.
Bullis, Carleton .....	Milwaukee, Wis.
Campbell, Mrs. J. J.....	St. Louis, Mo.
Cleland, Mrs. D. H.....	St. Louis, Mo.
Crouch, J. B. Mrs.....	Waukesha, Wis.
Dair, Esther.....	Jacksonville, Ill.
Dorey, J. Milnor.....	New York, N. Y.
Dunham, Franklin G.....	Camden, N. J.
Dunwoody, Mary .....	St. Charles, Mo.
Embs, Mrs. Auston H.....	New Albany, Ind.
Enzinger, George.....	St. Louis, Mo.
Enzinger, Olga .....	St. Louis, Mo.
Fitzsimmons, H. T.....	La Grange, Ill.
French, Jessie.....	St. Charles, Mo.
Esther A. Gaw.....	Iowa City, Ia.
Golterman, Alice.....	St. Louis, Mo.
Haabe, Chas. J.....	Chicago, Ill.
Haabe, G. Martin.....	Chicago, Ill.
Heaton, Mrs. Henry.....	Camden, N. J.
Hedges, Mrs. Isaac.....	Webster Groves, Mo.
Henniger, Mrs. Lydia .....	St. Louis, Mo.
Leahey, Blanche .....	Overland, Mo.
Lichtenstein, Victor .....	St. Louis, Mo.
Mead, Lita Ramey .....	St. Louis, Mo.
Menger, Clara .....	St. Louis, Mo.
McConathy, Mrs. O. ....	Evanston, Ill.

McCormack, Mrs. C. A. ....	Collinsville, Ill.
Newcomer, Mrs. C. B. ....	Carthage, Ill.
Parkin, Bertha M. ....	Litchfield, Ill.
Parke, Mrs. Idele ....	St. Louis, Mo.
Payne, Mattie ....	St. Louis, Mo.
Petra, Wahlgreen C. ....	St. Louis, Mo.
Pflock, Emil H. ....	Boston, Mass.
Puliver, Grazella ....	Camden, N. J.
Rhetts, Edith M. ....	Camden, N. J.
Rosebrugh, Blanch S. ....	St. Louis, Mo.
St. Foster, Albert ....	Chicago, Ill.
Scherr, Merilla M. ....	St. Louis, Mo.
Siashon, Carl E. ....	Iowa City, Ia.
Sheridan, W. C. ....	St. Louis, Mo.
Stillwagen, Mrs. E. S. ....	St. Louis, Mo.
Swanson, Lily ....	Evanston, Ill.
Van Umpel, Taren ....	St. Louis, Mo.
Walsh, David ....	Philadelphia, Pa.
Russell O. Weiss ....	Cleveland, Ohio
Weygold, Freda S. ....	Louisville, Ky.
Willoughby, Winifred ....	East St. Louis, Mo.
Woodson, H. ....	St. Louis, Mo.
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